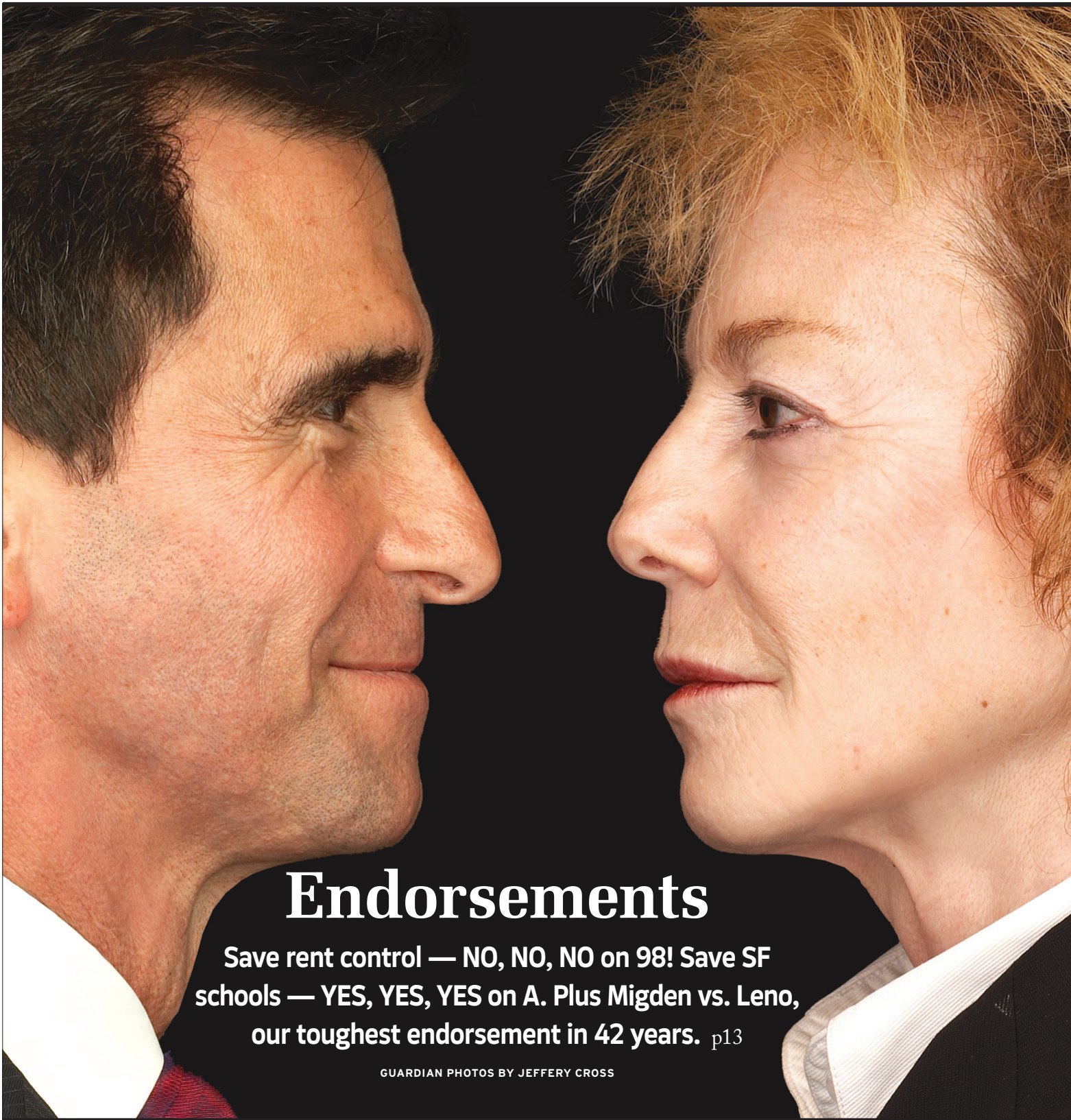


For reels: daily SFIFF 51 reports on SFBG.com's Pixel Vision blog

Super Ego gets stunned by lazer bass, drops cocktail p33

# GUARDIAN

APRIL 30 - MAY 6, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 31 FREE



## Endorsements

Save rent control — NO, NO, NO on 98! Save SF schools — YES, YES, YES on A. Plus Migden vs. Leno, our toughest endorsement in 42 years. p13

GUARDIAN PHOTOS BY JEFFERY CROSS

### EDITOR'S NOTES

By Tim Redmond  
> tredmond@sfbg.com

I have something to say to Mark Leno, and I hope he's paying attention.

Listen:

Our endorsement in the state Senate race, which you can read on page 13, was painful. We made the right call, and I stand behind it — but it wasn't easy.

I still remember the year 2000, when San Francisco politics changed forever, when district elections turned the Board of Supervisors from a collection of political hacks — wholly owned by downtown and utterly loyal to a corrupt mayor — into one of the most progressive policy-making bodies in any city in America. That was the year Aaron Peskin, Chris Daly, Matt Gonzales, Jake McGoldrick, and Gerardo Sandoval joined Tom Ammiano and, in one great political day, doomed the Willie Brown machine to political obscurity and paved the way for a living wage law, universal health care, community choice aggregation, real budget oversight, and a city where the grassroots actually mattered.

And you, Mark, were on the wrong side of history. You went along with Willie Brown. You endorsed Lawrence Wong against Peskin. You endorsed Michael Yaki against McGoldrick. You were behind not only the sleazy Brown machine but a couple of truly lame candidates; those endorsements should embarrass you until the end of time. (Be serious — looking back at all that Peskin has done for San Francisco, can you actually say Lawrence Wong, who couldn't even handle a job overseeing the Community College District, was the better choice? Mark, you are

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4.30.08

The only way San Francisco officials can see to pay for the new train station is to sell off the skyline.

## EDITOR'S NOTES

CONT.,,

many things, but you are not a fool.)

If you win this election — and I think you will — you have some serious work to do bringing the queer community and the left back together. A lot of people are mad at their friends, and a lot of good allies are fighting. We're losing sight of the prize, here. And while you had every right to challenge Carole Migden, and I'm glad you did, you also created this situation and you need to help fix it.

How do you do that? For starters, don't attack Migden. She's done enough damage to herself. And she's done a lot for this community. Your campaign consultants will want to send out nasty hit pieces (they're probably already printed), but you have to stop them. And if you don't get that, if you think winning is more important than anything, then you're as bad as Bill and Hillary Clinton, who seem to believe it would be better to elect a Republican than concede defeat to another Democrat. Don't go there. The collateral damage would be immense. It's not worth it.

And show a little independence. This November don't let yourself side with another group of worthless supervisorial candidates who are simply Gavin Newsom clones.

When you refused to criticize Mayor Newsom's bloody budget, you blamed the governor and told us you didn't want to see "the good guys fighting." I have news for you: When it comes to the city budget, Gavin Newsom is not one of the good guys. He is our own Arnold Schwarzenegger, refusing to raise taxes and instead cutting programs.

And his allies, the downtown forces furious about the progressive board, will want to put another group of regressive sycophants in office this fall. You have no business being a part of that.

Mark, I like you, but this endorsement was a great leap of faith for me. Show me I wasn't wrong. **SFBG**

## THIS MODERN WORLD

by TOM TOMORROW



## Pelosi and the moth spraying

**EDITORIAL** A Santa Cruz County judge has put a temporary halt to the state's plan to spray chemicals from the air over Bay Area cities in an ill-conceived effort to eradicate the Light Brown Apple Moth. Gov. Arnold Schwarzenegger agreed to hold off on the spraying until further studies are done on the environmental and health issues.

But the proposal to dump tons of an artificial pheromone called Checkmate over urban areas with millions of residents this summer is not dead: the governor still insists that some sort of eradication plan is needed, and California Food and Agriculture Secretary A.G. Kawamura is warning lawmakers that billions of dollars are at stake.

But the entire issue could be obviated with congressional action, and Rep. Nancy Pelosi

needs to take the lead.

Checkmate disrupts the mating cycle of the moth. Nobody knows for sure what effects it will have on humans, but the Checkmate containers have strict warning labels about health hazards. And the stuff will be contained in tiny plastic capsules designed to release it over weeks, or even months. The capsules themselves can be inhaled, possibly causing respiratory problems. There's no doubt this is a danger, particularly for children.

The legal and political issues are complicated, but it appears that there are only two effective ways to halt the spraying at this point. Either the Santa Cruz legal ruling has to hold up on appeal (tricky, since the governor can declare an emergency and override environmental law), or the federal government has to change the way

it looks at the moth.

The moth is a threat to agriculture — but almost certainly not as serious a threat as state and federal authorities claim. Schwarzenegger says the tiny insect, which likes to lay its eggs in a wide variety of plants, will devastate the state's agricultural industry. But many entomologists say the bug has probably been in the Bay Area for years, and that the state's crops have not suffered. In fact, in other places where the moth is established (Australia and New Zealand, for example), its impacts have been fairly mild.

The problem is that the feds have listed the moth as a major agricultural hazard. Under international treaties, produce from areas where the bug is established can't be exported. There's a simple way to solve this: Congress can de-

CONTINUES ON PAGE 6 »

## The next ugly high-rise

**EDITORIAL** The San Francisco Planning Department is preparing for a new set of zoning rules that could allow a 1,200-foot high-rise office building — half again the height of the Transamerica Pyramid — near First and Mission Streets. It's part of the devil's bargain for the new Transbay Terminal, and it badly needs to be reined in.

The proposal for gigantic new towers is the city's way to finance reconstruction of the terminal, which ought to be the central link in a regional transportation network that combines buses and high speed rail downtown. It's a worthy project — and an expensive one. Estimates for the new terminal run around \$1 billion. And neither the city nor the state have that kind of money right now.

There's a reason for that, of course: Californians have been living for decades in a fantasy world, a place where grand public achievements — like a great park system, a great public university system, new trains and roads — can be built and maintained without anyone having to pay for them. Once upon a time, tax money built this state's preeminent public institutions; now even the mention of higher taxes sends Democrats and Republicans alike scurrying for political cover.

So the only way San Francisco officials can see to pay for the monumental new train and bus station — a facility, we're told, that could rival Grand Central Terminal in New York — is to sell off the skyline. Gerald Hines, a Texas developer, is prepared to pay \$350 million for a single plot of land near the terminal — if he can build a massive high-rise there. The same goes for the rest of the public land around the site: the higher the buildings the city will

CONTINUES ON PAGE 6 »



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## HIGH-RISE

CONT>>

allow, the more cash that comes in for the project. Since this is San Francisco, affordable housing will be part of the payoff.

We support the Transbay Terminal project, and we support more affordable housing — but this isn't a good deal for the city.

For starters, we're not at all convinced San Francisco needs another giant office tower, much less a complex of giant buildings choking a corner of South of Market. Who are we trying to attract to the city? The giant outfits that can pay the high rents to fill these buildings are not doing much for the local economy. In fact, small, locally-owned businesses create most of the new jobs in this city. And while Dean Macris, the former planning director who is still a development advisor to Mayor Gavin Newsom, loves big high spires, a lot of us find them hideous. That ugly tower on Rincon Hill, which has nothing but housing for the very rich, is a blight on the skyline. Why would we want more of the same?

This week's presentation will be the beginning of a long process that needs to end with a rational development plan (a transit village with a heavy mix of affordable housing?) that's driven by the city's needs. And San Francisco officials need to take a hard look at whether auctioning off the skyline is the only way to fund the Transbay Terminal. **SFBG**

## SPRAYING

CONT>>

list the Light Brown Apple Moth. Rep. Sam Farr (D-Monterey) has introduced a bill to do that. But time is short.

Pelosi, however, has the ability as speaker to push this to the top of the agenda and get a bill passed quickly. Mayor Gavin Newsom and the supervisors should call on her to do that — now.

Meanwhile, Oakland is preparing its own legal action. San Francisco City Attorney Dennis Herrera and other Bay Area city attorneys should be doing the same. **SFBG**



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The ILWU hopes the dramatic act of shutting down West Coast ports will inspire Americans everywhere to oppose the war.



Unklesam by Joseph Kelly. Send political art submissions to [opart@sfbg.com](mailto:opart@sfbg.com).

## No peace, no work

**OPINION** Organized labor is set to mark May Day — International Workers' Day — with what could be the loudest and most forceful demand yet for rapid withdrawal of US forces from Iraq.

Members of the International Longshore and Warehouse Union (ILWU) will lead the way by refusing to work their eight-hour morning shifts at ports in California, Oregon, and Washington. For them, it will be a "no peace, no work" holiday — in effect, a strike against the war.

Like many other unions and labor organizations nationwide, the ILWU has long opposed the war in Iraq as an imperialist action in which the lives of young working-class Americans and Iraqi citizens are being needlessly wasted.

The ILWU hopes the dramatic act of shutting down West Coast ports will inspire Americans everywhere to oppose the war.

The coalition behind this movement, US Labor Against the War (USLAW), has been growing steadily since the invasion of Iraq. It's now the largest organized antiwar group of any kind and is drawing important support, not only from unions but from a wide variety of socially-

conscious activist groups outside the labor movement.

USLAW's members, which represent millions of workers, significantly include the AFL-CIO and most of the federation's 56 affiliated unions. No one can doubt USLAW's ability to organize a massive protest like the one ILWU is hoping to lead: it was USLAW that put together the antiwar demonstration that drew half a million marchers to Washington, DC last year.

USLAW is demanding primarily that "our elected leaders stop funding the war, bring our troops home, and start meeting human needs here at home," notes Fred Mason, an AFL-CIO official in Maryland.

In the meantime, says Gerald McEntee, a key public employee union leader, "We are spreading violence in Iraq, not democracy." The Bush administration's policies, says Musicians Union leader Tom Lee, "make us less secure, increase the threat of terrorism, and have put Iraq on a path of civil war."

ILWU President Robert McEllrath has urged unions and allied groups outside the United States to also mount protests "to honor labor history and express support for the

troops by bringing them home safely."

The AFL-CIO's role is particularly notable. It marks the first time the federation has ever opposed a war, whether the president was a pro-labor Democrat or, as now, an antilabor Republican.

The longshoremen's union, which was not affiliated with the AFL-CIO at the time, was firmly opposed to the Vietnam and Persian Gulf wars. The ILWU also was a major opponent of dictatorial regimes in South and Central America and the apartheid regime in South Africa, its members often refusing to handle cargo coming from or going to those countries. Just recently, ILWU members in Tacoma, Wash., refused for conscientious reasons to load cargo headed for the Iraq war zone.

We can only hope — and hope fervently — that the union's May Day show of strong opposition to the war in Iraq will help prompt millions of others to conclude that they, too, cannot in good conscience support that seemingly endless war. **SFBG**

### Dick Meister

*Dick Meister is a San Francisco-based writer who has covered labor and political issues for a half-century as a reporter, editor, and commentator. Contact him through his Web site: [www.dickmeister.com](http://www.dickmeister.com)*

SEND YOUR LETTERS TO:  
135 MISSISSIPPI ST.  
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### LETTERS

#### MIRANT PLANT ISN'T THAT TOXIC

Amanda Witherell's April 23, 2008, article ["Peaker plan afloat"] on the placement of the new City "peaker" units was not up to the usually higher standards we expect from the *Guardian*.

In trying to paint the Potrero Power Plant as a portrait of an active Superfund site, Witherell mixes up the effluent from both the main natural gas-burning Potrero Unit 3 and the three diesel-powered peaker units at the site, which rarely go on line. She writes: "The combination gas- and diesel-burning power plant spews a cocktail of toxins from its stack." Which stack? There are *four* units and one has a large visible stack. The effluent from the main unit (the one that actually runs all the time) is well within regulatory compliance with both federal and local limits. If it's not, we'd sure like to know about it. In fact there are no toxins coming from the main plant at all. Carbon particulate and extremely low NOx along with visible steam is what comes out of that stack. As for the peaker units, they essentially run cleaner than any diesel 18-wheel tractor-trailer that by the hundreds pass along Highways 80 and 101 every day. Of course no diesel byproduct is "good," but things ought to be placed in their proper proportion.

More astounding is Witherell's claim that Potrero "draws 226 million gallons of water a day from the bay to cool its generators yet it's mandated by the state to keep operating. The discharge flows back into the bay significantly altered, with microorganisms and fish larvae replaced by mercury, dioxins, and PCBs ... ." The 226 million gallons are all put back into the bay at only slightly warmer temperatures than it went in. None of this water is consumed. The actual effect on the bay is minimal and its ecology has adapted to it for decades (as the CONTINUES ON PAGE 8 »

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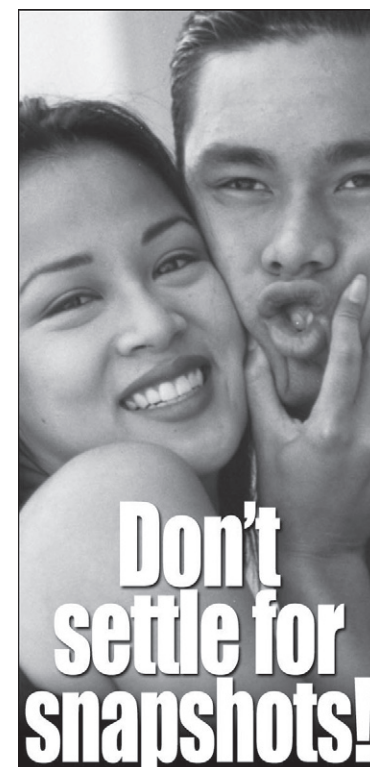
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## POTRERO

CONT>>

dozens of fisherman catching perch, striped bass, and other fauna all the time will attest to).

As for the “Mercury, dioxins and PCB,” the origin of these toxins is not the plant *at all* but in fact is simply what is in the bay water to start with!!! The same water in, the same water out.

**David Walters**  
*Pacifica*

*David Walters has worked as an operator at Potrero for the last 24 years. He speaks only for himself and not for Mirant.*

## AMANDA WITHERELL RESPONDS:

Nowhere in my article does it say that Mirant Potrero is a Superfund site. Mr. Walters is correct when he says the three diesel units rarely run. Collectively, the four units released 58 tons of airborne particulate matter and 92 tons of nitrogen oxide — 60 percent from the diesel engines. As far as fluid discharges are concerned, water returns to the bay in a plume as large as 150 acres and 5 to 20 degrees warmer than when it entered the plant. Temperatures as high as 90 degrees have been taken at the site. In the past, Mirant has conducted its own studies on the amounts of mercury and PCBs in the water that have shown no difference in the amounts before and after entering the plant. More recent studies have been done, although the results have not been posted at the Regional Water Quality Control Board and a response was unavailable as of press time. Legislation pending at the Board of Supervisors (File #080523) states the same concerns with air and water pollution that I outlined in my article.

## FOR THE RECORD

In “Promises and Reality,” (4/23/08), we misstated the position of Coleman Advocates for Children and Youth on Proposition G. The group is neutral on the measure.


The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We’d prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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-AVN Magazine, March 08

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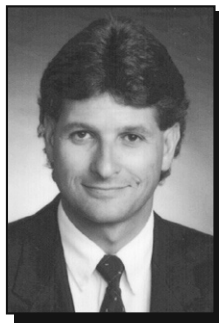
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THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE



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## IN THE BLOGS

**Pixel Vision** Daily SFIFF reports and reviews, Broke Ass Stuart, Fecal Face

**Politics** Drop out, Hillary! Plus: Pelosi's vacation and DC's bike plan

**Noise** Hot tubbin' with Ashkon, lazer bass invasion, Interchangeable Hearts

**Guardian's SF** The best croissants in SF?

## Endorsements

Leno for state Senate. Kaplan for Oakland City Council.  
Sandoval for judge. No, no, no on 98 ...  
complete endorsements for the June 2 election

Wait, wasn't the primary election back in February? Yes, it was — in a way. The California Legislature, in an effort to make the state more relevant (that turned out well, didn't it?) moved the presidential primary several months earlier this year but left the rest of the primary races, and some key initiatives, for the June 2 ballot. There's a lot at stake here: three contested Legislative races, two judicial races, a measure that could end rent control in California ... vote early and often. Our endorsements follow.

## NATIONAL RACES

### Congress, District 6

#### LYNN WOOLSEY

It's an irony that the congressional representative from Marin and Sonoma counties is far to the left of the representative from San Francisco, but Lynn Woolsey's politics put Nancy Pelosi to shame. Woolsey was against the Iraq war from the start and the first member of Congress to demand that the troops come home, and she continues to speak out on the issue. At the same time, she's also a strong advocate for injured veterans.

Woolsey, who once upon a time (many years ago) was on welfare

herself, hasn't forgotten what it's like to have trouble making ends meet. She's a leading voice against cuts in social service spending and is now pushing a bill to increase food stamp benefits. She richly deserves reelection.

### Congress, District 7

#### GEORGE MILLER

George Miller, who has represented this East Bay district since 1974, is an effective legislator and strong environmentalist. Sometimes he's too willing to compromise — he worked with the George W. Bush administration on No Child Left Behind, a disaster of an education bill — but he's a solid opponent of the war and we'll endorse him for another term.

### Congress, District 8

#### NO ENDORSEMENT

Cindy Sheehan, the antiwar activist, is moving forward with her campaign to challenge Nancy Pelosi as an independent candidate in November, and we wish her luck. For now, Pelosi, the Speaker of the House and one of the most powerful people in Washington, will easily win the Democratic primary.

But Pelosi long ago stopped representing her San Francisco district. She continues to support full fund-

ing for Bush's war, refused to even consider impeachment (back when it might have made sense), refused to interact with war critics who camped out in front of her house ... and still won't acknowledge it was a mistake to privatize the Presidio. We can't endorse her.

### Congress, District 13

#### PETE STARK

You have to love Pete Stark. The older he gets, the more radical he sounds — and after 32 years representing this East Bay district, he shows no signs of slowing down. Stark is unwilling to be polite or accommodating about the Iraq war. In 2007 he announced on the floor of the House that the Republicans "don't have money to fund the war or children. But you're going to spend it to blow up innocent people if we can get enough kids to grow old enough for you to send to Iraq to get their heads blown off for the president's amusement." He happily signed on to a measure to impeach Vice President Dick Cheney. He is the only member of Congress who proudly admits being an atheist. It's hard to imagine how someone like Stark could get elected today. But we're glad he's around.

CONTINUES ON PAGE 12 »

## ALERTS

By Deborah Giattina  
> alerts@sfbg.com

## THURSDAY, MAY 1

### May Day protests

The war wages on, and in a giant step for the US labor movement, the International Longshore and Warehouse Union (ILWU) has voted to walk out on their day shifts at many West Coast ports on May Day to demand an immediate end to the war, the occupation in Iraq and Afghanistan, and the withdrawal of US troops from the Middle East. Join Direct Action to Stop the War (DASW) in solidarity with immigrants and ILWU dockworkers on a May Day of protest. Arise, ye workers!  
DASW meet up: 10:30 a.m.  
Beach and Mason, SF  
ILWU rally and march to Immigration and Customs Enforcement: Noon  
Justin Herman Plaza  
Embarcadero and Market, SF  
Immigrant labor rights rally: 2:30 p.m.  
Dolores Park  
18th St. and Dolores, SF  
www.actagainstwar.net; for updates on May 1, text "follow daswmayday" to "40404"

### Young workers party

The folks in Young Workers United not only organize young and immigrant service workers to fight for higher wages, paid sick days, and affordable health coverage, they know how to throw a good party. Come celebrate International Workers Day with them after a day of protests. Bands Beefcakes, Ghost of Curtis, Concepto Tambor, and Mezklah play — and DJ Rael spins hip-hop and Latin beats.  
7:30 p.m., donations accepted  
Balazo Gallery  
2183 Mission, SF  
(415) 621-4155, www.youngworkersunited.org

## MONDAY, MAY 5

### Protest the peakers

The city should be moving toward creating clean, sustainable energy rather than relying on fossil fuel-powered plants. Rally with Our City, the group that got solar energy initiatives passed, outside City Hall while the Board of Supervisors meets with the Public Utilities Commission to consider installing a peaker energy plant in the Bayview District. As if the area's residents haven't suffered enough pollution! Details on the board's meeting room and time will be announced at the rally.  
9 a.m.  
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BY LLOYD DANGLE

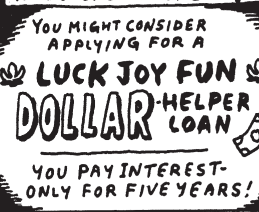
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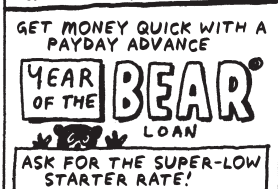
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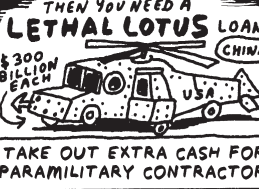
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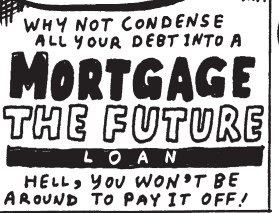
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## Endorsements

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## NONPARTISAN OFFICES

## Superior Court, Seat 12

## GERARDO SANDOVAL

There aren't many former public defenders on the bench in California. For years, governors — both Democratic and Republican — have leaned toward prosecutors and civil lawyers from big downtown firms when they've made judicial appointments. So the San Francisco judiciary isn't, generally speaking, as progressive or diverse as the city.

Sup. Gerardo Sandoval, who will be termed out this year, is looking to become a judge — and there's no way this governor would ever appoint him. So he's doing something that's fairly rare, even in this town: he's running for election against an incumbent.

We're happy to see that. It's heartening to see an actual judicial election. Judges are



technically elected officials, but most incumbents retire in the middle of their terms, allowing the governor to appoint their replacements, and unless someone files to run against a sitting judge, his or her name doesn't even appear on the ballot.

Sandoval is challenging Judge Thomas Mellon, a Republican who was appointed by Gov. Pete Wilson in 1994. He's not known as a star on the bench: according to *California Courts and Judges*, a legal journal that profiles judges and

includes interviews with lawyers who have appeared before them, Mellon has a reputation for being unreasonable and cantankerous. In 2000, the San Francisco Public Defenders Office sought to have him removed from all criminal cases because of what the defense lawyers saw as a bias against them and their clients.

Sandoval hasn't been a perfect supervisor, and we've disagreed with him on a number of key issues. But he's promised us to work for more openness in the courts (including open meetings on court administration), and we'll give him our endorsement.

## STATE RACES AND PROPOSITIONS

## State Senate, District 3

## MARK LENO

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- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
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- Service Battery & Connections
- Test Charging System
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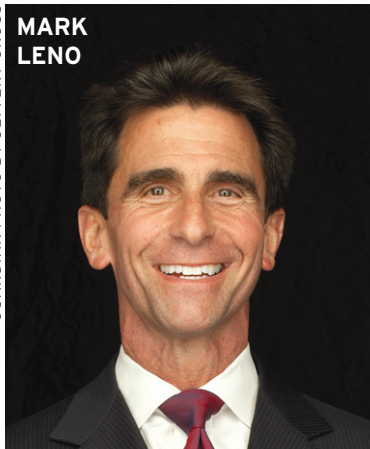
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MARK  
LENO

Two San Francisco progressives with distinguished records fighting for a powerful seat that could possibly be lost to a third candidate, a moderate from Marin County who would be terrible in the job. Two people we genuinely like, for very different reasons. It's fair to say that this is one of the hardest decisions we've had to make in the 42-year history of the *Guardian*.

In the end, we've decided — with much enthusiasm and some reservations — to endorse Assemblymember Mark Leno.

We will start with the obvious: this race is the result of term limits. Leno, who has served in the state Assembly for six years, argues, convincingly, that he is challenging incumbent state Sen. Carole Migden because he feels she hasn't been doing the job. But Leno also loves politics, has no desire to return to life outside the spotlight, and if he could have stayed in the Assembly, the odds that he would have taken on this ugly and difficult race are slim. And if Leno hadn't opened the door and exposed Migden's vulnerability, there's no way former Assemblymember Joe Nation of Marin would have thrown his hat into the ring. We've always opposed term limits; we still do.

That said, we'll hold a few truths to be self-evident: In a one-party town, the only way any incumbent is ever held accountable is through a primary challenge. Those challenges can be unpleasant, and some — including Migden and many of her allies — argue that they're a waste of precious resources. If Migden wasn't scrambling to hold onto her seat, she'd be spending her money and political capital trying to elect more Democrats to the state Legislature. But Leno had every right to take on Migden. And win or lose, he has done a laudable public service: it's been years since we've seen Migden around town, talking to constituents, returning phone calls and pushing

local issues the way she has in the past few months. And while there will be some anger and bitterness when this is over — and some friends and political allies have been at each other's throats and will have to figure out how to put that behind them — on balance this has been good for San Francisco. Migden has done much good, much to be proud of, but she had also become somewhat imperious and arrogant, a politician who hadn't faced a serious election in more than a decade. If this election serves as a reminder to every powerful Democratic legislator that no seat is truly safe (are you listening, Nancy Pelosi?), then the result of what now seems like a political bloodbath can be only positive.

The Third Senate District, a large geographic area that stretches from San Francisco north into Sonoma County, needs an effective, progressive legislator who can promote issues and programs in a body that is not known as a bastion of liberal thought.

Both Migden and Leno can make a strong case on that front. Leno, for example, managed to get passed and signed into law a bill that amends the notorious pro-landlord Ellis Act to protect seniors and disabled people from evictions. He got both houses of the Legislature to approve a marriage-equality bill — twice. During his tenure in the unpleasant job of chairing the Public Safety Committee, he managed to kill a long list of horrible right-wing bills and was one of the few legislators to take a stand against the foolish measure that barred registered sex offenders from living near a park or school. Migden helped pass the landmark community-aggregation bill that allows cities to take a big step toward public power. She's also passed several key bills to regulate or ban toxic substances in consumer products.

Migden's record isn't all positive, though. For a time, she was the chair of the powerful Appropriations Committee — although she gave up that post in 2006, abandoning a job that was important to her district and constituents, to devote more time to campaigning for Steve Westly, a moderate candidate for governor. When we challenged her on that move, she showed her legendary temper, attacking at least one *Guardian* editor personally and refusing to address the issue at hand. Unfortunately, that isn't unusual behavior.

Then there's the matter of ethics and campaign finance laws. The

Fair Political Practices Commission has fined Migden \$350,000 — the largest penalty ever assessed against a state lawmaker — for 89 violations of campaign finance laws. We take that seriously; the *Guardian* has always strongly supported ethics and campaign-finance laws, and this level of disregard for the rules raises serious doubts for us about Migden's credibility.

Sup. Chris Daly posted an open letter to us on his blog last week, and he made a strong pitch for Migden: "While there are only a few differences between Carole and Mark Leno on the issues," he wrote, "when it comes to San Francisco politics, the two are in warring political factions. Carole has used her position in Sacramento consistently to help progressive candidates and causes in San Francisco, while Leno is a kinder, gentler Gavin Newsom."

He's absolutely right. On the local issues we care about, Migden has been with us far more than Leno. When the public power movement needed money and support in 2002, Migden was there for us. When the University of California and a private developer were trying to turn the old UC Extension campus into luxury housing, Migden was the one who helped Sup. Ross Mirkarimi demand more affordable units. Migden was the one who helped prevent a bad development plan on the Port. Migden stood with the progressives in denouncing Newsom's budget — and Leno stood with the mayor.

The district supervisorial battles this fall will be crucial to the city's future, and Migden has already endorsed Eric Mar, the best progressive candidate for District 1, and will almost certainly be with John Avalos, the leading progressive in District 11. Leno may well back a Newsom moderate. In fact, he's made himself a part of what labor activist Robert Haaland aptly calls the "squishy center" in San Francisco, the realm of the weak, the fearful, and the downtown sycophants who refuse to promote progressive taxes, regulations, and budgets at City Hall. His allegiance to Newsom is truly disturbing.

There's a war for the soul of San Francisco today, as there has been for many years, and Leno has often tried to straddle the battle lines, sometimes leaning a bit to the wrong camp — and never showing the courage to fight at home for the issues he talks about in Sacramento. We'll stipulate to that — and the only reason we can put it aside for the purposes of this endorsement is

that Leno has never really had much in the way of coattails. He supports the wrong candidates, but he doesn't do much for them — and we sincerely hope it stays that way.

While Leno is too close to Newsom, we will note that Migden is far too close to Gap founder and Republican leader Don Fisher, one of the most evil players in local politics. She proudly pushed to put Fisher — who supports privatizing public schools — on the state Board of Education.

A prominent local progressive, who we won't identify by name, called us several months ago to ask how we were going to come down in this race, and when we confessed indecision, he said: "You know, I really want to support Carole. But she makes it so hard."

We find ourselves in a similar position. We really wanted to support Migden in this race. We'd prefer to see the state senator from San Francisco using her fundraising ability and influence to promote the candidates and causes we care about.

But Migden has serious political problems right now, baggage we can't ignore — and it's all of her own making. Migden says her problems with the Fair Political Practices Commission are little more than technical mistakes — but that's nonsense. She's played fast and loose with campaign money for years. When it comes to campaign finance laws, Migden has always acted as if she rules don't apply to her. She's treated FPPC fines as little more than a cost of doing business. This latest scandal isn't an exception; it's the rule.

Unfortunately, it's left her in a position where she's going to have a hard time winning. Today, the election looks like a two-person race between Leno and Nation. And the threat of Joe Nation winning this primary is too great for us to mess around.

Despite our criticism of both candidates, we would be happy with either in the state Senate. We're taking a chance with Leno; he's shown some movement toward the progressive camp, and he needs to continue that. If he wins, he will have a huge job to do bringing a fractured queer and progressive community back together — and the way to do that is not by simply going along with everything Newsom wants. Leno has to show some of the same courage at home he's shown in Sacramento.

But right now, today, we've endorsing Mark Leno for state Senate.

## State Senate, District 9

### LONI HANCOCK

This is another of several tough calls, another creature of term limits that pit two accomplished and experienced termed-out progressive assembly members against each other for the senate seat of termed-out Don Perata. We've supported both Loni Hancock and Wilma Chan in the past, and we like both of them. In this one, on balance, we're going with Hancock.



Hancock has a lifetime of experience in progressive politics. She was elected to the Berkeley City Council in 1971, served two terms as Berkeley mayor, worked as the US Department of Education's western regional director under Bill Clinton, and has been in the State Assembly the past six years. On just about every progressive issue in the state, she's been an activist and a leader. And at a time when the state is facing a devastating, crippling budget crisis that makes every other issue seem unimportant, Hancock seems to have a clear grasp of the problem and how to address it. She's thought through the budget calculus and offers a range of new revenue measures and a program to change the rules for budget passage (two-thirds vote in the legislature is needed to pass any budget bill, which gives Republicans, all but one who has taken a Grover Norquist-inspired pledge never to raise taxes, an effective veto).

Chan, who represented Oakland in the assembly for six years, is a fighter: she's taken on the insurance industry (by cosponsoring a major single-payer health insurance bill), the chemical industry (by pushing to ban toxic materials in furniture, toys, and plumbing fixtures), and the alcoholic-beverages lobby (by seeking taxes to pay for treatment for young alcoholics). She's an advocate of sunshine, not just in government, where she's calling for an earlier and more open budget process, but also in the

CONTINUES ON PAGE 14 »



## Endorsements CONT.

private sector: a Chan bill sought to force health insurance companies to make public the figures on how often they decline claims.

But she seems to us to have less of a grasp of the budget crisis and the level of political organizing it will take to solve it. Right now, at a time of financial crisis, we're going with Hancock's experience and broader vision.

### State Assembly, District 12

#### FIONA MA

We were dubious about Ma. She was a pretty bad supervisor, and when she first ran for Assembly two years ago, we endorsed her opponent. But Ma's done some good things in Sacramento — she's become one of the leading supporters of high-speed rail, and she's working against state Sen. Leland Yee's attempt to give away 60 acres of public land around the Cow Palace to a private developer. She has no primary opponent, and we'll endorse her for another term.

### State Assembly, District 13

#### TOM AMMIANO

This one's easy. Ammiano, who has been a progressive stalwart on the Board of Supervisors for more than 15 years, is running with no opposition in the Democratic primary for state Assembly, and we're proud to endorse his bid.

Although he's certain to win, it's worth taking a moment to recall the extent of Ammiano's service to San Francisco and the progressive movement. He authored the city's domestic partners law. He authored the living wage law. He created the universal health care program that Mayor Newsom is trying to take credit for. He sponsored the 2002 public-power measure that would have won if the election hadn't been stolen. He created the Children's Fund. He authored the Rainy Day Fund law that is now saving the public schools in San Francisco. And the list goes on and on.

Beyond his legislative accomplishments, Ammiano has been a leader — at times, *the* leader — of the city's progressive movement and is at least in part responsible for the progressive majority now on the Board of Supervisors. In the bleak days before district elections, he was often the only supervisor who would carry progressive bills. His 1999 mayoral challenge to incumbent Willie Brown marked a tectonic shift in local politics, galvanizing the left and leading the way to the district-election victo-

ries that brought Aaron Peskin, Matt Gonzalez, Jake McGoldrick, Chris Daly, and Gerardo Sandoval to office in 2000.

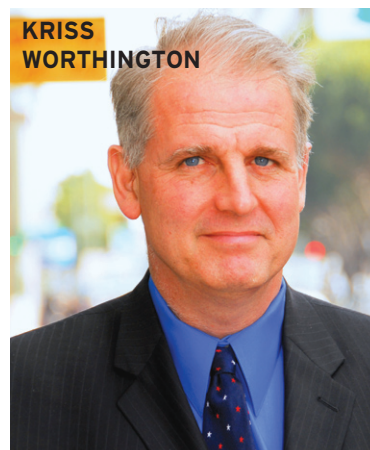
It's hard to imagine the San Francisco left without him.

Ammiano will do a fine job in Sacramento, and will continue to use his influence to push the progressive agenda back home.

### State Assembly, District 14

#### KRISS WORTHINGTON

This is another tough one. The race to replace Loni Hancock, one of the most progressive and effective legislators in the state, has drawn two solid, experienced, and well-qualified candidates: Berkeley City Council member Kriss Worthington and former council member Nancy Skinner. We like Skinner, and she would make an excellent assemblymember. But all things considered, we're going with Worthington.



Skinner was on the Berkeley council from 1984 to 1992 and was part of a progressive majority in the 1980s that redefined how the left could run a city. That council promoted some of the best tenant protection and rent control laws in history, created some of the best local environmental initiatives, and fought to build affordable housing and fund human services. Skinner was responsible for the first local law in the United States to ban Styrofoam containers — a measure that caused McDonald's to change its food-packaging policies nationwide. She went on to found a nonprofit that helps cities establish sustainable environmental policies.

Skinner told us that California has "gutted our commitment to education," and she vowed to look for creative new ways to raise revenue to pay for better schools. She's in touch with the best economic thinkers in Sacramento, has the endorsement of Hancock (and much of the rest of the East Bay Democratic Party establishment), and would hit the

ground running in the legislature.

Worthington, Berkeley's only openly gay council member, has been the voice and conscience of the city's progressive community for the past decade. He's also been one of the hardest-working politicians in the city — a recent study by a group of UC Berkeley students found that he had written more city council measures than anyone else currently on the council and had won approval for 98 percent of them.

Worthington has been the driving force for a more effective sunshine law in Berkeley, and has been unafraid to challenge the liberal mayor, Tom Bates, and other leading Democrats. His campaign slogan — "a Democrat with a backbone" — has infuriated some of the party hierarchy with its clear (and intended) implication that a lot of other Democrats lack a spine.

"All of the Democrats in the assembly voted for 50,000 more prison beds," he told us. "We needed a Barbara Lee [who cast Congress' lone vote against George W. Bush's first war resolution] to stand up and say, 'this is wrong and I won't go along.'"

That's one of the things we like best about Worthington: on just about every issue and front, he's willing to push the envelope and demand that other Democrats, even other progressive Democrats, stand up and be counted. Which is exactly what we expect from someone who represents one of the most progressive districts in the state.

It's a close call, but on this one, we're supporting Kriss Worthington.

## STATE BALLOT MEASURES

### Proposition 98 Abolition of rent control

**NO, NO, NO**

### Proposition 99 Eminent domain reforms

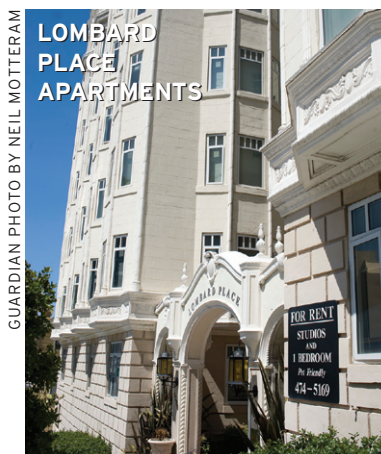
**YES, YES, YES**

There's a little rhyme to help you remember which way to vote on this critical pair of ballot measures:

"We hate 98, but 99 is fine."

The issue here is eminent domain, which is making its perennial ballot appearance. Californians don't like the idea of the government seizing their property and handing it over to private developers, and the most conservative right-wing forces in the state are trying to take advantage of that.

Think about this: if Prop. 98



GUARDIAN PHOTO BY NEIL MOTTERAM

passes, there will be no more rent control in California. That means thousands of San Francisco tenants will lose their homes. Many could become homeless. Others will have to leave town. All the unlawful-evictions laws will be tossed out. So will virtually any land-use regulations, which is why all the environmental groups also oppose Prop. 98.

In fact, everyone except the Howard Jarvis anti-tax group hates this measure, including seniors, farmers, water districts, unions, and — believe it or not — the California Chamber of Commerce.

Prop. 99, on the other hand, is an unapologetic poison-pill measure that's been put on the ballot for two reasons: to fix the eminent domain law once and for all, and kill Prop. 98 if it passes. It's simply worded and goes to the heart of the problem by preventing government agencies from seizing residential property to turn over to private developers. If it passes, the state will finally get beyond the bad guys using the cloak of eminent domain to destroy all the provisions protecting people and the environment.

If anyone has any doubts about the motivation here, take a look at the money: the \$3 million to support Prop. 98 came almost entirely from landlords.

This is the single most important issue on the ballot. Remember: no on 98, yes on 99.

## SAN FRANCISCO MEASURES

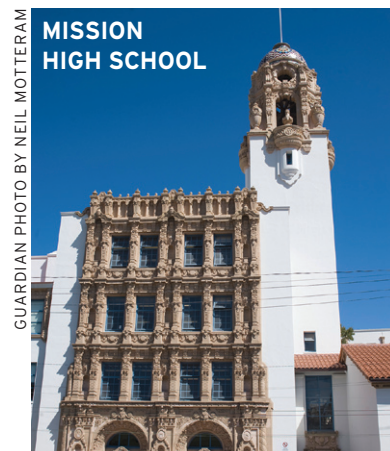
### Proposition A School parcel tax

**YES, YES, YES**

Every year, hundreds of excellent teachers leave the San Francisco Unified School District. Some retire after a career in the classroom, but too many others — young teachers

with three to five years of experience — bail because they decide they can't make enough money. San Francisco pays less than public school districts in San Mateo and Marin counties and far less than private and charter schools. And given the high cost of living in the city, a lot of qualified people never even consider teaching as a profession. That harms the public school system and the 58,000 students who rely on it.

It's a statewide problem, even a national one — but San Francisco, with a remarkable civic unity, is moving to do something about it. Proposition A would place an annual tax on every parcel of land in the city; the typical homeowner would pay less than \$200 a year. The money would go directly to increasing pay — mostly starting pay — for teachers. The proposition, which has the support of almost everyone in town except the Republican Party, is properly targeted toward the newer teachers, with the goal of keeping the best teachers on the job past that critical three to five years.



GUARDIAN PHOTO BY NEIL MOTTERAM

Parcel taxes aren't perfect; they force homeowners and small businesses to pay the same rate as huge commercial property owners. The way land is divided in the city most big downtown properties sit on at least five, and sometimes as many as 10 or 20 parcels, so the bill will be larger for them. But it's still nowhere near proportionate.

Still, Prop. 13 has made it almost impossible to raise ad valorem property taxes (based on a property's assessed value) in the state, and communities all around the Bay are using parcel taxes as a reasonable if imperfect substitute.

There's a strong campaign for Prop. A and not much in the way of organized opposition, but the measure still needs a two-thirds vote. So for the sake of public education in San Francisco, it's critical to vote yes.



## Proposition B City retiree benefits change

### YES

San Francisco has always offered generous health and retirement benefits to its employees. That's a good thing. But in this unfortunate era, when federal money is getting sucked into Iraq, state money is going down the giant deficit rat hole, and nobody is willing to raise taxes, the bill for San Francisco's expensive employee benefit programs is now looking to create a fiscal crisis at City Hall. Officials estimate the payout for current and past employees could total \$4 billion over the next 30 years.

So Sup. Sean Elsbernd and his colleagues on the Board of Supervisors have engineered this smart compromise measure in a way that saves the city money over the long run and has the support of labor unions (largely because it includes an increase in the pensions for longtime employees, partially offset by a one-year wage freeze starting in 2009) while still offering reasonable retirement benefits for new employees.

Previously, city employees who worked just five years could get taxpayer-paid health benefits for life. Under this measure, it will take 20 years to get fully paid health benefits, with partially paid benefits after 10 years.

It's rare to find an issue that has the support of virtually everyone, from the supervisors and the mayor to labor. Prop. B makes sense. Vote yes.

## Proposition C Benefit denials for convicts

### NO

On the surface, it's hard to argue against Prop. C, a measure promoted as a way to keep crooks from collecting city retirement benefits. Sup. Sean Elsbernd's ballot measure would update an ordinance that's been on the books in San Francisco for years, one that strips public employees found guilty of "crimes of moral turpitude" against the city of their pensions. A recent court case involving a worker who stole from the city raised doubt about whether that law also applied to disability pay, and Prop. C would clear up that possible loophole.

But there are drawbacks this measure.

For starters, the problem isn't that big: cases of rejected retirement benefits for city workers are rare. And the law still uses that questionable phrase "moral turpitude" — poorly defined in state law, never clearly defined in this measure, and as any

older gay person can tell you, in the past applied to conduct that has nothing to do with honesty. The US State Department considers "bastardy," "lewdness," "mailing an obscene letter" and "desertion from the armed forces," among other things, to be crimes of moral turpitude.

Besides, Prop. C would apply not only to felonies but to misdemeanors. Cutting off disability pay for life over a misdemeanor offense seems awfully harsh.

The law that Elsbernd wants to expand ought to be rethought and reconfigured for the modern era. So vote no on C.

## Proposition D Appointments to city commissions

### YES

Prop. D is a policy statement urging the mayor and the supervisors to appoint more women, minorities, and people with disabilities to city boards and commissions. It follows a study by the Commission on the Status of Women that such individuals are underrepresented on the policy bodies that run many city operations.

Despite the overblown concerns raised by local Republicans in the ballot arguments, this advisory measure would do nothing to interfere with qualified white males — or anyone else — getting slots on commissions.

Vote yes.

## Proposition E Board approval of San Francisco Public Utilities Commission appointees

### YES

"The last thing we need is more politics at the San Francisco Public Utilities Commission," was the first line in Mayor Gavin Newsom's ballot argument against Prop. E. That's ironic: it was Newsom's recent political power play — including the unexplained ousting of SFPUC General Manager Susan Leal and the partially successful effort to reappoint his political allies to this important body — that prompted this long overdue reform.

The SFPUC is arguably the most powerful and important of the city commissions, controlling all the vital resources city residents need: water, power, and waste disposal chief among them. Yet with the mayor controlling all appointments to the commission (it takes a two-thirds vote of the Board of Supervisors to challenge an appoint-

ment), that panel has long been stacked with worthless political hacks. As a result, the panel never pursued progressive approaches to conservation, environmental justice, public power, or aggressive development of renewable power sources.

Prop. E attempts to break that political stranglehold by requiring majority confirmation by the Board of Supervisors for all SFPUC appointments. It also mandates that appointees have some experience or expertise in matters important to the SFPUC.

If anything, this reform is too mild: we would have preferred that the board have the authority to name some of the commissioners. But that seemed unlikely to pass, so the board settled for a modest attempt to bring some oversight to the powerful panel.

Vote yes on Prop. E — because the last thing we need is more politics at the SFPUC.

## Proposition F Hunters Point-Bayview redevelopment

### YES

### Proposition G

### NO

On the face of it, Proposition G sounds like a great way to restart the long-idle economic engine of the Bayview and clean up the heavily polluted Hunters Point Shipyard.

Who could be against a plan that promises up to 10,000 new homes, 300 acres of new parks, 8,000 permanent jobs, a green tech research park, a new 49ers stadium, a permanent home for shipyard artists, and a rebuild of Alice Griffith housing project?

The problem with Prop. G is that its promises are, for the most part, just that: promises — which could well shift at any time, driven by the bottom line of Lennar Corp., a financially stressed, out-of-state developer that has already broken trust with the Bayview's low-income and predominantly African American community.

Lennar has yet to settle with the Bay Area air quality district over failures to control asbestos dust at a 1,500-unit condo complex on the shipyard, where for months the developer kicked up clouds of unmonitored toxic asbestos dust next to a K-12 school.

So, the idea of giving this corporation more land — including control of the cleanup of a federal Superfund site — as part of a plan that also allows it to construct a bridge over a slough restoration

project doesn't sit well with community and environmental groups. And Prop. G's promise to build "as many as 25 percent affordable" housing units doesn't impress affordable housing activists.

What Prop. G really means is that Lennar, which has already reneged on promises to create much-needed rental units at the shipyard, now plans to build at least 75 percent of its housing on this 770-acre waterfront swathe as luxury condos.

And with the subprime mortgage crisis continuing to roil the nation, there is a real fear that Prop. G's final "affordability" percentage will be set by Lennar's profit margins and not the demographics of the Bayview, home to the city's last major African American community and many low-income people of color.

There's more: The nice green space that you see in the slick Lennar campaign fliers is toxic and may not be fully cleaned up. Under the plan, Lennar would put condo towers on what is now state parkland, and in exchange the city would get some open space with artificial turf on top that would be used for parking during football games. Assuming, that is, that a deal to build a new stadium for the 49ers — which is part of all of this — ever comes to pass.

In fact, the lion's share of a recent \$82 million federal funding allocation will be dedicated to cleaning up the 27-acre footprint proposed for a new stadium. In some places, the city is planning to cap contaminated areas, rather than excavate and remove toxins from the site.

If the environmental justice and gentrification questions swirling around Prop. G weren't enough, there remains Prop. G's claim that it will create 8,000 permanent jobs once the project is completed. There's no doubt that the construction of 10,000 mostly luxury homes will create temporary construction jobs, but it's not clear what kind of jobs the resulting gentrified neighborhood will provide and for whom.

But one thing is clear: the \$1 million that Lennar has already plunked down to influence this election has overwhelmingly gone to line the pockets of the city's already highly paid political elite, and not the people who grew up and still live in the Bayview.

But there's an alternative.

Launched as a last-ditch effort to prevent wholesale gentrification of the Bayview, Proposition F requires

CONTINUES ON PAGE 16 »

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## THIS WEEK

**COLIN MELOY**  
4/30 Fillmore

**AKRON/FAMILY**  
4/30 Rickshaw Stop

**THE BREEDERS**  
4/30 Slim's

**COLIN MELOY**  
4/30 Fillmore

**HIGHTOWER WALKEN**  
5/1 Cafe du Nord

**THE ENABLERS**  
5/1 Make Out Room

**ROGUE WAVE**  
5/3 Fillmore

**LA TEENOS**  
**DER SUBMARINE**  
**RACERS**  
5/4 Knockout

**RUSH**  
5/4 Sleep Train

**VETIVER**  
**KELLEY STOLTZ**  
5/6 Great American Music Hall

**CANDLE**  
5/7 Make Out Room

**SUGAR & GOLD**  
**WALLPAPER**  
5/8 Rickshaw Stop

**ATMOSPHERE**  
5/8-9 Grand Ballroom

**THE B-52'S**  
5/10 Independent



**TAPES N' TAPES**  
5/10 Fillmore



**LES NUBIANS**  
5/10-11 Yoshi's (Oakland)

**MARIEE SIOUX**  
5/11 Hemlock Tavern

**CLOUD CULT**  
5/13 Bottom of the Hill

**PORT O'BRIEN**  
**SOMEONE STILL LOVES**  
**YOU BORIS YELTSIN**  
5/14 Rickshaw Stop

**RA RA RIOT**  
7/14 Cafe du Nord

**THE DIRTBOMBS**  
**DAN SARTAIN**  
**TERRIBLE TWOS**  
5/16 Independent

**THE KILLS**  
5/17 Slim's

**BASSNECTAR**  
**ZION I**  
5/17 Fillmore

**EXTRA ACTION**  
**MARCHING BAND**  
5/17 The Uptown



**Z-TRIP**  
5/17 Mighty

**FRENCH KICKS**  
5/18 Independent

**THEIVERY**  
**CORPORATION**  
**LIVE WITH SEU JORGE**  
5/20 Greek Theatre

**M.I.A.**  
5/21 The Concourse

**THE CAVE SINGERS**  
**THE BOTTICELLIS**  
5/22 Independent

**MARGOT & THE**  
**NUCLEAR SO AND SO'S**  
**MIKE BLOOM**  
5/23 Independent

**CLUSTER**  
**TUSSE**  
5/25 Great American Music Hall

**FLIGHT OF THE**  
**CONCHORDS**  
5/27 Nob Hill Masonic Center

**LADYTRON**  
**DATAROCK**  
5/27 Fillmore

**WHITE RABBITS**  
5/27 Bottom of the Hill

**BEIRUT**  
5/27-28 The Grand

**IRON MAIDEN**  
5/28 Sleep Train Pavilion

**STEPHEN MARLEY**  
5/28 Independent

**JAMIE LIDELL**  
5/28 Bimbo's

**THE JUNIOR PANTHERS**  
5/29 Cafe du Nord

**R.E.M.**  
**MODEST MOUSE**  
**THE NATIONAL**  
6/1 Greek Theatre

**PETER MURPHY**  
6/2 Grand Ballroom

**THE MUMLERS**  
**BART DAVENPORT**  
6/4 The Make Out Room

**OR, THE WHALE**  
**PETE & J**  
6/5 Independent

**HONEYCUT**  
6/6 Independent

**ANNUALS**  
6/7 Cafe du Nord



**ERYKAH BADU**  
**THE ROOTS**  
6/8-9 Paramount Theatre

**JEREMY ENIGK**  
**DAMIEN JURADO**  
6/11 Cafe du Nord

**THE DETROIT COBRAS**  
6/14 Slim's

**AMOEBAPALOOZA**  
6/14 The Uptown



**ISLANDS**  
6/16 Bimbo's

**SEA WOLF**  
6/17 Independent

**THE DODOS**  
**THE OH SEES**  
6/19 Independent

**SHE WANTS REVENGE**  
**BE YOUR OWN PET**  
6/20 Fillmore

**RZA**  
6/21 1015 Folsom

**DEATH CAB FOR CUTIE**  
6/21 Greek Theatre

**AC/DSHE**  
6/27 Red Devil Lounge

**GREG BROWN**  
6/27 Great American Music Hall

**ROBERT PLANT & ALISON KRAUSS**  
6/27 Greek Theatre

**SCISSORS FOR LEFTY**  
6/28 The Uptown

## Endorsements CONT.»

that 50 percent of the housing in the BVHP/Candlestick Point project be affordable to those making less than the median area income (\$68,000 for a family of four).

That's a reasonable mandate, considering that the city's own general plan calls for two-thirds of all new housing to be sold or rented at below-market rates.

And if the new housing is built along Lennar's plans, it will be impossible to avoid large-scale gentrification and displacement in a neighborhood that has the highest percentage of African Americans in the city, the third highest population of children, and burgeoning Latino and Asian immigrant populations.

Lennar is balking at that level, saying a 50-percent affordability mandate would make the project financially unfeasible. But if Lennar can't afford to develop this area at levels affordable to the community that lives in and around the area, the city should scrap this redevelopment plan, send this developer packing, and start over again.

San Francisco has an affordable housing crisis, and we continue to doubt whether the city needs any more million-dollar condos — and we certainly don't need them in a redevelopment area in the southeast. Remember: this is 700 acres of prime waterfront property that Lennar will be getting for free. The deal on the table just isn't good enough.

Vote yes on F and no on G.

## Proposition H Campaign committees

**NO**  
This one sounds just fine. Promoted by Mayor Gavin Newsom, Proposition H is supposedly aimed at ensuring that elected officials don't solicit money from city contractors for campaigns they are sponsoring. But it lacks a crucial legal definition — and that turns what ought to be a worthy measure into little more than an attack on Newsom's foes on the Board of Supervisors.

The key element is something called a "controlled committee." It's already illegal for city contractors to give directly to candidates who might later vote on their contracts. Prop. H would extend that ban to committees, typically run for or against ballot measures, that are under the control of an individual politician.

Take this one, for example. Since Newsom put this on the ballot, and will be campaigning for it, the Yes on H campaign is under his control

— he would be barred from collecting cash from city contractors, right? Well, no.

See, the measure doesn't define what "controlled committee" means. So a group of Newsom's allies could set up a Yes on H fund, raise big money from city contractors, then simply say that Newsom wasn't officially aware of it or involved in its operation.

When Newsom first ran for mayor, the committee supporting his signature initiative — Care Not Cash — raised a fortune, and the money directly helped his election. But that wasn't legally a "controlled committee" — because Newsom never signed the documents saying he was in control.

Prop. H does nothing to change that rule, which means it would only affect campaign committees that a politician admits to controlling. And guess what? Newsom almost never admits that, while the supervisors, particularly board president Aaron Peskin, are a bit more honest.

When Newsom wants to clearly define "controlled committee" — in a way that would have brought the Care Not Cash effort under the law — we'll go along with it. For now, though, vote no on H.

## San Francisco Democratic County Central Committee

The DCCC is the policy-making and operating arm of the local Democratic Party, and it has a lot of influence: the party can endorse in nonpartisan elections — for San Francisco supervisor, for example — and its nod gives candidates credibility and money. There's been a struggle between the progressives and the moderates for years — and this time around, there's a serious, concerted effort for a progressive slate. The Hope Slate, which we endorse in its entirety, has the potential to turn the San Francisco Democratic Party into a leading voice for progressive values.

There are other good candidates running, but since this group will have consistent support and is running as a slate, we're going with the full crew.

### 13th Assembly District

Bill Barnes, David Campos, David Chiu, Chris Daly, Michael Goldstein, Robert Haaland, Joe Julian, Rafael Mandelman, Aaron Peskin, Eric Quezada, Laura Spanjian, Debra Walker

### 12th Assembly District

Michael Bornstein, Emily Drennen, Hene Kelly, Eric Mar, Jake

McGoldrick, Jane Morrison, Melanie Nutter, Connie O'Connor, Giselle Quezada, Arlo Hale Smith

## ALAMEDA COUNTY RACES

### Superior Court judge, Seat 21

#### VICTORIA KOLAKOWSKI

There are two good candidates running for this open seat. Dennis Hayashi, a public-interest lawyer, would make a fine judge. Victoria Kolakowski would make history.

Kolakowski, who works as an administrative law judge for the California Public Utilities Commission, would be the first transgender person on the Alameda bench and, quite possibly, in the entire country. That would be a major breakthrough and important for more than just symbolic reasons: transpeople have extensive interactions with the judicial system, starting with the work to legally change their names; and, all too often, members of this marginalized community wind up in the criminal justice system. Having a sitting TG judge would go a long way toward educating the legal world about the importance of trans sensitivity.

Kolakowski is eminently qualified for the job: as a private intellectual property lawyer and later an ALJ at the CPUC, she's handled a range of complex legal issues. She currently oversees administrative hearings that are very similar to court proceedings, and she has a calm and fair judicial temperament.

That's not to denigrate Hayashi, who also has an impressive résumé. He's spend much of his life in public-interest law, working for many years with the Asian Law Caucus, and he was co-counsel in the historic case that challenged Fred Korematsu's conviction for refusing to report to a Japanese internment camp during World War II. He's run the state's Department of Fair Employment and Housing and was a civil rights lawyer in the Clinton administration.

We'd be happy to see either on the bench, but we're going to endorse Kolakowski.

### Board of Supervisors, District 5

#### KEITH CARSON

Keith Carson, the leading progressive on the board, has no real opposition this time around. He's been a voice for protecting the fragile social safety net of the county, and we're happy to endorse him for another term.

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## OAKLAND RACES

### City Attorney

#### JOHN RUSSO

John Russo, who has made no secrets of his political ambition, failed in a bid to win the State Assembly seat for District 16 in 2006, and now he's running unopposed for reelection. Russo has voiced some pretty ridiculous sentiments: he told a magazine for landlords in May 2006 that he opposed all forms of rent control and was against laws requiring just cause for evictions. That's a horrible stand for a city attorney to take in a city with a huge population of renters. But Russo is smart and capable, and he's one of the few city attorneys who consistently supports sunshine laws. We'll endorse him for another term.

### City Council, District 1

#### JANE BRUNNER

An attorney and former teacher, Jane Brunner spends a lot of time pushing for more cops; crime is the top issue in the North Oakland district she represents. And while we'd rather see anticrime approaches that go beyond hiring more officers, we appreciate that Brunner takes on the police department over its hiring failures. We also find her far more preferable on the issue than her opponent, Patrick McCullough, a longtime neighborhood activist who has become something of a celebrity since he shot a teenager who was hassling him in front of his house in 2005.

Brunner is one of the council's strongest affordable housing advocates and has worked tirelessly for an inclusionary housing law. She deserves reelection.

### City Council, District 3

#### NANCY NADEL

Nadel is hardworking, effective, a leader on progressive economic and planning issues, and one of the best members of the Oakland City Council. She asked the hard questions and demanded improvements in the giant Oak to Ninth project (although she wound up voting for it). She's pushing for better community policing and promoting community-based anticrime efforts, including a teen center in a part of her district where there have been several homicides. She was a principal architect of the West Oakland industrial zoning plan, which she hopes will attract new jobs to the community (although she also pissed off a few artists who fear they'll be evicted from living

spaces that aren't up to code, and she needs to address the problem). We're happy to endorse her for another term.

### City Council, District 5

#### MARIO JUAREZ

Somebody has to try to oust Ignacio De La Fuente, and this time around, Juarez is the best bet. A small-businessperson (he runs a real-estate operation with around 60 employees), he has some surprisingly progressive positions: he not only supports inclusionary housing but told us that he wanted to see the percentage of affordable units increased from 15 to 25 percent. He wants to see community policing integrated fully into Oakland law enforcement. He suggested that Oakland look into putting a modest fee on all airport users to fund local education. And he's in favor of stronger eviction controls and tenant protections.

De La Fuente, the City Council president, has been the developers' best friend, has run meetings with a harsh hand, often cutting off debate and silencing community activists, and needs to be defeated. We know Juarez isn't perfect, but his progressive grassroots-based campaign was strong enough to get him the nod of both the Democratic Party and the Alameda County Greens. We'll endorse him, too.

### City Council, District 7

#### CLIFFORD GILMORE

Neither of the candidates in this race are terribly impressive, but incumbent Larry Reid has been so terrible on so many issues (supporting big-box development, inviting the Marines to do war games in Oakland, supporting condo conversions, etc.) that it's hard to imagine how Clifford Gilmore, director of the Oakland Coalition of Congregations, could be worse.

### City Council, at large

#### REBECCA KAPLAN

Rebecca Kaplan is exactly what the Oakland City Council needs: an energetic progressive with the practical skills to get things done. As an AC Transit Board member, she pushed for free bus passes for low income youths — and defying all odds, managed to get all-night transit service from San Francisco to the East Bay. She did it by refusing to accept the conventional wisdom that transit agencies on the two sides of the bay would never cooperate. She put the key players together in a meeting, convinced

the San Francisco supervisors to allow AC Transit buses to pick up passengers in the city late at night, and put through an effective program to get people across the bay after BART shuts down.

Kaplan is running for City Council on a progressive platform calling for affordable housing, rational development, and community policing. Her latest idea: since Oakland has so much trouble attracting quality candidates for vacancies in its police department, she suggests the city recruit gay and lesbian military veterans who were kicked out under the Pentagon's homophobic policies. Her proposed slogan: "Uncle Sam doesn't want you, but Oakland does."

Vote for Rebecca Kaplan.

### School Board, District 1

#### JODY LONDON

The Oakland schools are still stuck under a state administrator; the district, which was driven by mismanagement into a financial crisis several years ago, paid the price of a state bailout by giving up its independence. The school board has only limited authority of district operations, though that's slowly changing. The state allowed the board to hire an interim superintendent, meaning issues like curricula and programs will be back under local control. So it's a time of transition for a district that has had horrible problems, and the board needs experienced, level-headed leadership.

We're impressed with Jody London, a parent with children in the public schools who runs a small environmental consulting firm. She has been active in the district, co-chairing the 2006 bond campaign that raised \$435 million and serving on the bond oversight committee. She has a grasp of fiscal management, understands the challenges the district faces, and has the energy to take them on.

Her main opposition is Brian Rogers, a Republican who has the backing of outgoing state senator Don Perata and is a big fan of private charter schools. Tennessee Reed, a young writer and editor, is also in the race, and we're glad to see her getting active. But on balance, London is the clear choice.

### School Board, District 3

#### OLUBEMIGA OLUWOLE, SR.

Not a great choice here — we're not thrilled with either of the two contenders. Jumoke Hinton Hodge, a nonprofit consultant, is too willing to support charter schools. Oluwole, who works with parolees,

has limited experience with education. But on the basis of his community background (he's on the board of the Oakland Community Organization) and our concern about Hodge and charter schools, we'll go with Oluwole.

### School Board, District 5

#### NOEL GALLO

Noel Gallo, the incumbent, is running unopposed. He's been a competent member of the board, and we see no reason not to support his reelection.

### School Board, District 7

#### ALICE SPEARMAN

Alice Spearman, the incumbent, isn't the most inspiring member of the board — and she's known for making some ill-considered and impolitic statements. But her main opponent, Doris Limbrick, is the principal of a Christian school and has no business running for the board of a public school district. So we'll go with Spearman again.

## ALAMEDA COUNTY MEASURES

### Measure F

#### Utility users tax

#### YES

Measure F extends and slightly increases the utility tax on unincorporated areas of the county. It's not the greatest tax, but it's not terrible — and it provides essential revenue to pay for services like law enforcement, libraries, and code enforcement. The parts of Alameda County outside any city boundary have been dwindling as cities expand, but the county provides the only local government services in those areas. And, like every other county in California, Alameda is desperately short of cash. So Measure F is crucial. Vote yes.

### Oakland Measure J

#### Telephone-user tax

#### YES

Measure J would update a 40-year-old tax on phone use that goes for local services. The tax law applies only to old-fashioned land lines, so cell phone users get away without paying. This isn't the world's most progressive tax, but Oakland needs the money and Measure J would more fairly share the burden. Vote yes. **SFBG**



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## Greening away poverty

By Vanessa Carr

> [news@sfbg.com](mailto:news@sfbg.com)

**GREEN CITY** If the flow of venture capital is any indication, the new green economy is not just coming, it's about to boom. There's good reason to be excited about capitalists pouring money into saving the planet. But is it really the panacea that true believers say it is?

The idea behind "social uplift environmentalism" is that the new green economy is strong enough to lift people out of poverty. The argument: millions of "green-collar jobs" — defined as living-wage, career-track jobs that contribute directly to improving or enhancing environmental quality — will be created as the need for green energy, transportation, and manufacturing infrastructure grows.

If green is the new black, eco-populism is the new environmentalism.

But the pesky realists out there question whether the private sector will work quickly or efficiently enough to solve crises as massive as global warming. And many Bay Area activists say they have good reason to be wary of green solutions to problems like inner-city poverty.

In early April, the San Francisco-based Center for Political Education (CPE) brought in prominent environmental and social justice activists to discuss some of these issues. One of the primary concerns about turning blue collars green has to do with doubts about job training programs, which don't have a great track record.

"People are getting trained for nothing — for an old economy, for jobs that don't exist," activist Oscar Grande of People Organizing for Environmental and Economic Rights (PODER) told the *Guardian*.

At the gathering Ian Kim, director of the Green Collar Jobs program at Oakland's Ella Baker Center, agreed that there have been major problems in job training programs but said that this shouldn't doom future programs to failure. "Workforce development has been on a starvation diet for the last 10 to 15 years," he said at the CPE event. "It's easy to do job training really badly. But when done well, it can work."

In a conversation with the *Guardian*, Jennifer Lin, research director for the East Bay Alliance

for a Sustainable Economy, cited Solar Richmond as an example of a small but successful green-jobs program. Lin also acknowledged that it took a while for the first 18 trainees to find employment in solar panel installation.

Another hot topic at the CPE event concerned land use — a scorching topic in our housing-strapped city. Grande said one of the struggles PODER has taken on in the Mission District is preserving industrial lands, the breadbasket for low-income communities. San Francisco's industrial base has eroded due to factors such as offshoring jobs and dotcom-era condo developments in areas formerly zoned for industry, he said.

One of the biggest questions raised at the CPE event concerned the limits of green capitalism: can an environmental solution be successful if it doesn't challenge the constant-growth philosophy that created the problem?

"There is a lot of feel-good energy being put in by politicians about this really good [green jobs] program. But they're not addressing how incredibly enormous the challenges are and the kinds of shifts — like getting all of us out of cars, providing local foods that don't have to be shipped from thousands of miles away — that need to happen," the CPE's Fernando Marti told the *Guardian*.

Kim says that while the climate crisis allows us to critique capitalism in a way that has not been possible for decades, he acknowledges that the work the Ella Baker Center is doing is within a constant-growth framework.

"While it's important in the radical left to have conversations about capitalism and powering down, that's not where we're starting out with green jobs," Kim told the CPE audience.

Mateo Nube, training director for the Movement Generation Justice and Ecology Project, suggested that both short- and long-term goals are important. "We need to build an infrastructure for the transition. We need to rebuild our food production systems in a way that actually takes care of everybody and is sustainable. From that vantage point, the idea of green jobs and a New Deal makes a lot of sense. But in that process, we have to incorporate an understanding that a constant-growth model is suicide." **SFBG**

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**MAY 13** Single Pet Lovers Mixer, Danville

**MAY 16** Lock & Key & Dance, Milpitas

**MAY 17** Singles Day at the Mountain Play, Mill Valley

**MAY 20** West Contra Costa Singles Mixer, San Pablo

**MAY 23** Silicon Valley Singles Convention, San Jose

**MAY 27** Solano Singles Mixer, Benecia

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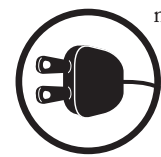


# User-generated censorship

By Annalee Newitz

> annalee@techsploitation.com

**TECHSPLIOTATION** There's a new kind of censorship online, and it's coming from the grassroots. Thanks to new collaborative social media net-



works, it's easier than ever for people to get together and destroy freedom of expression. They're going DIY from the bottom up — instead of the way old-school censors used to do it, from the top down. Call it user-generated censorship.

Now that anyone with access to a computer and a network connection can post almost anything they want online for free, it's also increasingly the case that anyone with computer access and a few friends can remove anything they want online. And they do it using the same software tools.

Here's how it works: let's say you're a community activist who has some pretty vehement opinions about your city government. You go to Blogger.com, which is owned by Google, and create a free blog called Why the Municipal Government in Crappy City Sucks. Of course, a bunch of people in Crappy City disagree with you — and maybe even hate you personally. So instead of making mean comments on your blog, they decide to shut it down.

At the top of your Blogger blog, there is a little button that says "flag this blog." When somebody hits that button, it sends a message to Google that somebody thinks the content on your blog is "inappropriate" in some way. If you get enough flags, Google will shut down your blog. In theory, this button would only be used to flag illegal stuff or spam. But there's nothing stopping your enemies in town from getting together an online posse to click the button a bunch of times. Eventually, your blog will be flagged enough times that Google will take action.

And this is where things get interesting. Google has the option of simply shutting down your access to the blog. They rarely do that, though, unless it's a situation where your blog is full of illegal content, like copyright-infringing videos. Generally what Google does if you get a lot of flags is

make your blog impossible to find. Nobody will be able to find it if they search Blogger or Google. The only people who will find it are people who already know about it and have the exact URL.

This is censorship, user-generated style. And it works because the only way to be seen in a giant network of user-generated content like Blogger (or MySpace, or Flickr, or any number of others) is to be searchable. If you want to get the word out about Crappy City online, you need for people searching Google for "Crappy City" to find your blog and learn about all the bad things going on there. What good is your free speech if nobody can find it?

Most sites that have user-generated content, like photo-sharing site Flickr and video-sharing site YouTube, use a system of flags similar to Blogger's that allow users to censor each other. Sometimes you have to pick a good reason why you are flagging content — YouTube offers you a drop-down menu with about 20 choices — and sometimes you just flag it as "unsafe" or "inappropriate." Generally, most sites respond to flagging the same way: they make the flagged stuff unsearchable and unfindable.

Censorship isn't working the old-fashioned way. Your videos and blogs aren't being removed. They're simply being hidden in the deluge of user-generated information. To be unsearchable on the Web is, in a very real sense, to be censored. But you're not being censored by an authority from on high. You're being censored by the mob.

That's why I find myself rolling my eyes when I hear people getting excited about "the wisdom of crowds" and "crowdsourcing" and all that crap. Sure, crowds can be wise and they can get a lot of work done. But they also can also be destructive, cruel, and stupid. They can prevent work from being done as easily as they can make it easier. And just as the Web is making it easier for crowds to collaborate, the Web is also making it simple for mobs to crush free expression. **SFBG**

*Annalee Newitz (annalee@techsploitation.com) is a surly media nerd whose blogs cannot be censored by the mob, even though she's well aware that there are mobs who would certainly like to do it.*

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A Tribute to Madonna  
Thursday, April 17th @ 730p

We'll have plenty of door prizes including free "win it before you can buy it" copies of Madonna's new "Hard Candy" CD. Tickets are only \$7.00! A portion of proceeds will go to Project Open Hand. Go to [energy927fm.com](http://energy927fm.com) for all the details

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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



APRIL 30-MAY 6,  
2008

## 40 LOVE

By **Johnny Ray Huston**  
› johnny@sfbg.com

Put together in conjunction with the Neighborhood Arts Program's 40th birthday, the Neighborhood Arts Festival added a lot of art activity to April. This week, its 15 or so events include Guillermo Gómez Peña's *El Corazón de la Mission* tour, the free Yerba Buena Gardens festival, a queer movie night featuring stop-motion specialist Samara Halperin, a poetry potluck event featuring Jack Hirschman, and an anniversary celebration.

www.sfartscommission.org/  
CAE/NAP

## WEDNESDAY APRIL 30

### FILM

#### *Seasons*

I went to the Sea Otter Classic bike festival / races / two-wheeled clusterfuck extravaganza at Laguna Seca a couple weeks ago. This year's event was tainted by tragedy. While waiting around for my downhill times to be posted, a rider went down not 20 yards from the finish line. He didn't get up. That rider was 48-year-old racer and bike component inventor Mark Reynolds. What's this got to do with *Seasons*, the new mountain bike flick by the Collective — a crew of riders and filmmakers — being presented by local MTB fanatics SF Dirtlab? Some people are born to push it, while others wait for death to come creeping. Whether you're a rider in life or a spectator, it's well worth the ten bucks to have a look at seven of the most badass, fearless, and death-defying downhillers and freeriders in the world doing their thing in glorious 16mm, on point and way out over the edge. R.I.P., Mark. **(Duncan Scott Davidson)**

8 p.m., \$10  
Victoria Theatre  
2961 16th St., SF  
(415) 863-7576  
www.thecollectivefilm.com

### MUSIC/EVENT

#### *Booty Call*

Those showy gays of yesterday gave two snaps up with their manicured digits — but the showy gays of today give two snaps up with their digis, and take it to the club. I'm talking about all the damn cameras flashing in my face lately, when I just want to spend some quality time on the dance floor. Shit, gurl, do it right — plant that tripod in a room at the back and pull all the pretty ones in there with you. That's how the weekly Booty Call party does it, with hosts Joshua J. and Juanita More pulling young and willing models from the packed Bar on Castro into their fabulously appointed studio behind the bar for tasteful, clothing-optional photos. All that plus hot disco, pricey haircuts, and mucho glamour. Bend over, boys, and flash that cheeky smile. What's a little red eye between friends? **(Marke B.)**

9 p.m.–2 a.m., free  
Bar on Castro

456 Castro, SF  
(415) 626-7220  
www.juanitamore.com

## THURSDAY MAY 1

### MUSIC

#### *CunninLynguists*

When your band name sounds like a sex act, you've already got one thing on lock: attention. Yet being provocative only goes so far, especially in a hip-hop world that revels in self-mockery as much as self-praise. When it comes to these three country boys from Kentucky, attention-grabbing headlines are an entryway into the truly eclectic nature of hip-hop. Their style is a bizarre mix of classical, funky, and folk that still manages to be refreshingly smooth. After two genre-bending albums, the CunninLynguists have solidified a place in the long tradition of innovative Southern rap. **(Jamilah King)**

9:30 p.m., \$15  
DNA Lounge  
375 11th St., SF  
(415) 626-1409  
www.dnalounge.com

### VISUAL ART

#### *"Stereo"*

Christian Marclay's techniques of translating sonic impressions into eye candy, like his famous mismatched reassemblies of cut-up LPs, have made him something of a darling in the worlds of conceptual art and avant-garde music. In the installation "Tape Fall" (1989), a perpetually replenished reel of magnetic tape spills fluidly to the ground while playing eerily ambient recordings of dripping water. Marclay's combination of cleverness and real reverence for the exploration of sound in space takes subtler shape in this retrospective, devoted to binary concepts in his visual work, which spans two and a half decades. **(Dina Maccabee)**

Through June 28  
Reception 5:30 p.m., free  
Fraenkel Gallery  
49 Geary, SF  
(415) 981-2661  
www.fraenkelgallery.com

### EVENT/MUSIC

#### *May Day Party*

After a third annual march through the streets for immigrant and worker rights, local

labor group Young Workers United will bring the crowd in from the streets — and then change the mood from incensed to celebratory. Be prepared for free food along with performances by Los Angeles-based electronic-rock group Mezklah, New Mexican experimental Latin group Concepto Tambor, and others. Young Workers United was largely responsible for the passing of San Francisco's paid sick-day law, and they've been known to harass offending businesses with bullhorns and costumes — so while the event is free, donations to further their efforts will be appreciated. **(Alex Felsing)**

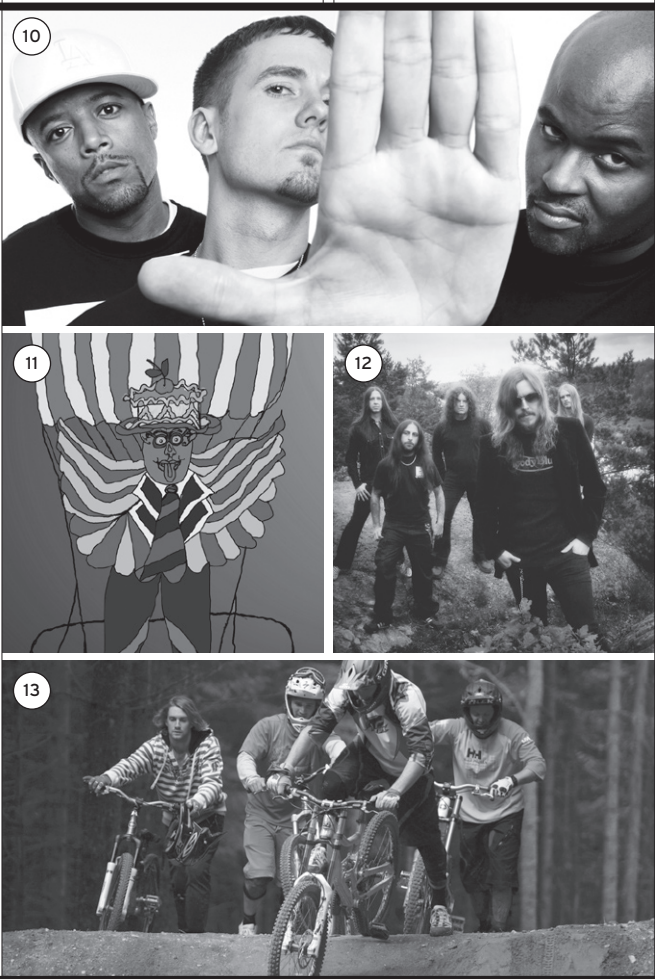
With Ghost of Curtis and Beefycakes  
7:30 p.m., free  
Balazo 18  
2183 Mission, SF  
(415) 255-7227  
www.balazogallery.com

### VISUAL ART

#### *"Quarter Century"*

Like the decade-older Oakland site Creative Growth, the 25-year-old Creativity Explored has been at the forefront of vital ideas about art and about disability. Its first home was





the Mission Cultural Center’s lobby; today, it has two sites where more than 120 artists with developmental disabilities make everything from paintings to videos. The latest Creativity Explored group show, “Quarter Century,” brings together archival materials from traveling collections. It includes works by notecard poet John Patrick McKenzie, and by Michael Bernard Loggins, author of the timeless *Fears of Your Life* (Manic D Press, 2000). **(Huston)**

Through June 18  
Reception 7–9 p.m., free  
Creativity Explored  
3245 16th St., SF  
(415) 863-2108  
www.creativityexplored.org

## FRIDAY MAY 2

### COMEDY

#### Mike Birbiglia

Mike Birbiglia is the most talented comic you’ve never heard of. Don’t worry if the name doesn’t ring a bell, because Birbiglia is as unassuming as Dane Cook is ... well, loud. The easygoing demeanor helps with the slew of projects on Birbiglia’s table,

including the recently released DVD, *What I Should Have Said Was Nothing*, his ongoing *Secret Public Journal* contribution to the Bob and Tom Radio Show, and a work-in-progress network TV pilot based on the same idea. Through it all, Birbiglia remains accessible to fans with a blog (and e-mail list!) irreverently chronicling his not-so-tall tales. **(Kevin Lee)**

Also Sat/3  
8 and 10:15 p.m., \$25.50  
Cobb’s Comedy Club  
915 Columbus  
(415)928-4320  
www.cobbscomedyclub.com

### VISUAL ART

#### “Reading History: Reconstructed Books”

The Bay Area’s strong book arts tradition persists today in everything from San Francisco Center for the Book’s array of handmade designs to minimalist pieces by painter Todd Bura, who frequently uses weathered pages as material. For at least the last five years, Mary V. Marsh has added to this tradition through personalized tomes, such as a coffee diary in which she recorded her daily to-go coffee consumption for a year.

## Bend over, boys, and flash that cheeky smile.

In “Reading History,” Marsh calls upon drawing and collage to construct new books from discarded library materials, a project that invokes the greater past while glancing toward printed matter’s uneasy future. **(Huston)**

Through May 31  
Reception 6–9 p.m., free  
Mercury 20 Gallery  
25 Grand Ave., Oakl.  
(510) 701-4620  
www.mercurytwenty.com

## SATURDAY MAY 3

### MUSIC

#### Snake Flower 2

While good movies are often plagued by half-assed sequels, Snake Flower 2 is the only sequel to a *band* I’ve heard of. After recording a debut EP with a couple friends in 2006 as Snake Flower, Oakland’s Matthew Melton quickly faded into musical nonexistence. So when he decided this year to bring back the garage rock band with a whole new lineup, he tacked on the “2.” This isn’t a low-budget

attempt to rake in cash under a popular name — Snake Flower isn’t the best of names to begin with — but rather an effort equal in caliber to the original, and it’s bound to be a box office smash. **(Felsing)**

With Buzzer, Dead Ringers, and Bare Wires  
5:30 p.m., \$7  
Knockout  
3223 Mission, SF  
(415) 550-6994  
www.theknockoutsf.com

### DANCE

#### See.Think.Dance.

The Red Poppy Art House is a great place to bring a first date. It’s a small, intimate environment, filled with superdeep art and populated by people you’ve probably met before. Intimacy aside, it’s also an artist-run collective that showcases the work of some of the Bay Area’s most underrated talents. In its ongoing collaboration with the urban dance collective See.Think.Dance, the Red Poppy will feature four dance artists whose movements are said to challenge the way you think

about urban landscapes. If this makes any sense to you, then you should be there. **(King)**

8 p.m., \$12–\$15  
Red Poppy Art House  
2698 Folsom, SF  
(415) 826-2402  
www.redpoppyarthouse.org

### MUSIC

#### Opeth

Progressive metal does not fuck around. The musicians who play it are into complexity, technical perfection, 20-minute songs, and concept albums weighty enough to support epic, orchestral themes. It’s fitting that the Progressive Nation Tour is hitting Oakland’s Paramount Theatre — a 1931 Art Deco landmark that’s home to the Oakland East Bay Symphony. It may be harder to headbang in a classy auditorium, but that won’t stop fans of prog-metal titans Dream Theater, and certainly not followers of support act Opeth, Sweden’s death-metalting answer to the genre. Opeth’s new album, *Watershed* (Roadrunner), drops in June, and

(1) Jack Hirschman; (2) and (3) antique moveable type from the collection of the SF Center for the Book (see “40 Love”); (4) Jeff Kazar and the Hapa Haoles play the “Big Bash at the Clubhouse” (see Sun/4); (5) Mary V. Marsh’s *The Guide to Everything* from “Reading History” (see Fri/2); (6) Booty Call photo (see Wed/30); (7) detail of print from Christian Marclay’s “Stereo” (see Thurs/1); (8) photo for “See.Think.Dance.” (see Sat/3); (9) *Planet of the Apes* poster (see Tues/6); (10) CunninLynguists (see Thurs/1); (11) “Quarter Century” by Camille Holvoet (see Thurs/1); (12) Opeth (see Sat/3); (13) riders from *Seasons* (see Wed/30); (14) Concepto Tambor plays May Day Party (see Thurs/1)

MOVEABLE TYPE PHOTOS  
COURTESY OF SF CENTER FOR THE BOOK; CUNNINLYNGUISTS PHOTO BY JENS NORDSTROM; SEASONS PHOTO BY STERLING LORENCE; CONCEPTO TAMBOR PHOTO BY SOFIA LEE MORAN



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## THE SAN FRANCISCO BAY GUARDIAN PICKS

LIAM FINN PHOTO BY LIAM FINN



## PICKS CONT>>

boasts a typically eclectic array of influences, from European folk to free jazz — and, of course, blast beats galore. **(Cheryl Eddy)**

With Dream Theater, Between the  
Buried and Me, and 3  
7 p.m., \$43–\$53  
Paramount Theatre  
2025 Broadway, Oakl  
(510) 465-6400  
[www.paramounttheatre.com](http://www.paramounttheatre.com)

bears a few similarities with his dad, but a close listen to his recently released *I'll Be Lightning* (Yep Roc) also reveals a captivating Elliott Smith–like vulnerability, casting resplendent spells of sadness with the most deceptively simple of constructions. **(Todd Lavoie)**

With Laura Veirs  
9 p.m., \$12  
Bottom of The Hill  
1233 17th St., SF  
(415) 621-4455  
[www.bottomofthehill.com](http://www.bottomofthehill.com)

is a classic. The Castro Theatre celebrates the 40th anniversary of the innovative sci-fi flick with a new 35mm print. And if someone tries to *squeeze* past you in the darkened theater, we can also all agree that it's perfectly acceptable to yell out, "Take your stinking paws off of me, you damn dirty ape!" **(Ailene Sankur)**

7 and 9:15 p.m., \$9.50  
Also May 7  
Castro Theatre  
429 Castro, SF  
(415) 621-6120  
[www.castrotheatre.com](http://www.castrotheatre.com)

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

**SUNDAY**  
MAY 4

## EVENT/MUSIC

**“Big Bash at the Clubhouse”**  
Jeff Kazor and the Hapa Haole Boys will headline the “Big Bash at the Clubhouse” with their Hawaiian country blues sounds. They’ll be preceded by Misيسي Mike Wolf’s Boiled Peanuts, the Noah Frank Quartet, poets including Jerry Ferraz, and a big spread of food. The event kicks off the Bird and Beckett Cultural Legacy Project at the Miraloma Clubhouse. Bird and Beckett Bookstore has been a proprietor of fine reading in Glen Park for nine years, and also hosts Bay Area musicians and poets on a regular basis. Owner Eric Whittington is creating the Project as a nonprofit to earmark funds for showcasing eclectic and international sounds, and to begin an online archive of performances.

**(Michael Leonard)**

2-7 p.m., \$10  
Miraloma Park Clubhouse  
350 O'Shaughnessy, SF  
(415) 586-3733  
[www.birdbeckett.com](http://www.birdbeckett.com)

**MONDAY**  
MAY 5

## MUSIC

### Liam Finn

If the woeful karaoke of MTV's *Rock The Cradle* has left you a bit wary of the progeny of famous singers stepping to the mic, sensitive indie folk-pop troubadour Liam Finn might be the antidote. The son of Split Enz–Crowded House frontman Neil Finn, Liam specializes in wistful meditations and handsome falsetto-drifting melodies. Sounds like Crowded House, you say? Sure. Finn

**TUESDAY**  
MAY 6

**FILM**

### *Planet of the Apes*

We may not all have agreed with the late, great Charlton Heston — whose cold, dead hands were most likely pried from a firearm — but we can all agree that *Planet of the Apes* (1968)

**LOCAL ARTIST:**

Karin Smith

**TITLE** Photo of *Jonestown Had a Garden*

**BACKGROUND** A garden is a sign of purpose, and no one plants one with the intention of leaving it. With this insight as a point of departure, *Jonestown Had a Garden* reconsiders the image of the People's Temple as a death cult, and situates this predominantly African American institution and its tragic end within the broader contexts of Reconstruction, its failure, and the utopian projects of the 1960s and '70s.

**BIO** Smith is the inaugural recipient of Mission 17's Visual/Cultural Criticism Residency, which supports an emerging cultural critic with an exhibition and a publication. This exhibition is an expansion of her MA thesis from California College of the Arts.

**SHOW** *Jonestown Had a Garden: A Taxonomical Installation* by Karin Smith. Through May 23. Wed–Sat, 1–6 p.m. (or by appointment). Mission 17, 2111 Mission, SF. (415) 861-3144. [www.mission17.org](http://www.mission17.org). Lecture and open conversation, May 10, 2–4 p.m.: Guyanese dishes will be served.

**WEB SITE** [sites.cca.edu/currents/sightlines/pdfs/07smith.pdf](http://sites.cca.edu/currents/sightlines/pdfs/07smith.pdf)

MAY 10, 2008

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BLACK MOUNTAIN  
THE FELICE BROTHERS

**SATURDAY, AUGUST 23RD AT 1PM**  
**TOM PETTY**  
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BEN HARPER & THE INNOCENT CRIMINALS  
PRIMUS • STEVE WINWOOD  
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M. WARD • DEVENDRA BANHART • MATT NATHANSON  
TWO GALLANTS • DREDG • SIDESTEPPER • KAKI KING  
THE COUP • LIARS • DONOVAN FRANKENREITER • NELLIE MCKAY  
GOAPELE • SEAN HAYES • RUPA & THE APRIL FISHES  
Lineup subject to change.

**SUNDAY, AUGUST 24TH AT 1PM**  
**JACK JOHNSON**  
WILCO • WIDESPREAD PANIC  
RODRIGO Y GABRIELA  
BROKEN SOCIAL SCENE • ANDREW BIRD  
SHARON JONES & THE DAP-KINGS  
DRIVE-BY TRUCKERS • STARS • ALO • JACKIE GREENE  
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Fri 5/2  
**Jerry Kennedy**  
 Shawn Brown

Fri 5/9  
**Lauren Bullock**  
 Mia Zuniga

Fri 5/16  
**Lolita Sweet**

Fri 5/23  
**Rosie Gaines**  
 Park Place

Fri 5/30  
**Lenny Williams**

Fri 6/6  
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**MALCONTENT**  
**TERATO**  
**SAY BOK GWAI**  
**SAINT SINNER**  
 9pm, \$7

Saturday, May 3  
**STYMIE AND THE PIMP**  
**JONES LUV ORCHESTRA**  
**LONDON STREET**  
 9pm, \$8

Monday, May 5  
**ACOUSTIC MONDAY!**  
 7:30pm in the downstairs lounge  
 Free admission  
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 please email booking@rock-it-room.com

Saturday, May 10  
**WEST COAST BLUES**  
**REVUE**  
**JARRETT FENLON**  
**ROB BARR**  
 9pm, \$10

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 7:30 pm intermediate lesson

THU 5/1  
 9:00 pm  
 \$8 PORCH ROCK  
**PAT NEVINS & RAGGED GLORY**  
*Songs of Neil Young & Gram Parsons*  
**VAL ESWAY & EL MIRAGE**  
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FRI 5/2  
 9:00 pm  
 \$13 AFRO-LATIN/HIP-HOP  
**AGUALIBRE**  
*with former members of O-Maya*  
**CHRIS WILLIAMS BAND**  
**BLOCK FOUR**

SAT 5/3  
 9:30 pm  
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**+ OBEYJAH**  
 \$10 students

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## trash pop culture news, notes, and reviews



*Indiana Jones and the Kingdom of the Crystal Skull* (left) and *Star Wars: The Clone Wars* both come out this summer, enabling George Lucas to continue printing his own money.

## Boys of summer

### CHILDREN OF THE

**(POP)CORN** Must be summer — every movie I want to see in the next three months is either a sequel, a superhero movie, or a superhero movie sequel. Granted, I'm girly enough to want to see *Sex and the City* (May 30), snarky enough to eagerly anticipate M. Night Shyamalan's *The Happening* (June 13), and arty enough to get excited about Werner Herzog's Antarctica doc *Encounters at the End of the World* (June 27). But extra-butter cinema is the season's stock in trade, and if you can't squeal like a teenage boy over the following, you might as well go live in a cave till fall. All dates subject to change.

**Iron Man** (May 2) He's smart, rich, and glamorous, with a built-in Black Sabbath theme song. What's not to love? Robert Downey Jr. is an inspired choice to play Marvel's billionaire inventor, and if the movie is half as good as the trailer suggests, *Iron Man's* gonna have theaters full of believers even before the Stan Lee cameo.

### Speed Racer

(May 9) Normally I don't care for kid's movies, but if those wacky Wachowski brothers are involved, I'm curious. Burning question, though: is Chim Chim gonna get the crucial role he deserves? *Indiana Jones and the Kingdom of the Crystal Skull* (May 22) If you're not excited about this movie, you might want to seek professional help.

**The Incredible Hulk** (June 13) Will the sour taste of Ang Lee's *Hulk* (2003) be erased by this new take, featuring Edward Norton as the big green guy? Though Internet snipers have fussed over the film's über-emo poster, Marvel's other summer beefcake still looks intriguing — and it's hard to deny the inherent radness of "Hulk smash!"

**Hancock** (July 2) I didn't like *I Am Legend*. Win me back, Will Smith.

**Hellboy II: The Golden Army** (July 11) Guillermo del Toro is one of the most imaginative directors working today. Ron Perlman is a cool cat no matter how many prosthetics he happens

to be wearing. The first movie (2004) ruled. How can *Hellboy II* miss?

**The Dark Knight** (July 18) Heath Ledger's death cast an instant pall over this one — but Batman was always a melancholy fellow, and Christopher Nolan's first Caped Crusader flick (2005) still rules as one of the best comic book adaptations ever. Plus, in this sequel: no Katie Holmes!

**The X-Files: I Want to Believe** (July 25) I'd pretty much follow Fox Mulder anywhere, even to a movie that arrives way, way past the *X-Files* sell-by date.

**The Mummy: Tomb of the Dragon Emperor** (Aug 1) I actually liked the first two movies. I even liked that spin-off prequel, or whatever it was, with the Rock. I just like mummies, OK? Anyway, this one is set in China and co-stars Jet Li, Michelle Yeoh, and the ever-cool Anthony Wong, in addition to Brendan Fraser, that annoying British guy, and an inevitable army of CG beasts.

**Tropic Thunder** (Aug 15) To borrow a line from *The X-Files*, I want to believe this Hollywood spoof-war movie mélange from Ben Stiller and company will make me laugh my ass off.

**Star Wars: The Clone Wars** (Aug 15) George Lucas finally does away with those pesky flesh-and-blood actors once and for all in this animated series entry, about which little is known other than when (a long time ago) and where (a galaxy far, far away) it takes place. **SFBG** (Cheryl Eddy)

### THE MIX

- (1) Saros and Black Cobra, Annie's Social Club
- (2) Calvin Harris bringing the intensity at Popszene
- (3) Lots of tiny beers at the 25th SF International Beer Festival, Fort Mason Center
- (4) Rentecca's 7-Day Load, 440 Castro
- (5) Rayza Burn got funded, Big Top, Transfer



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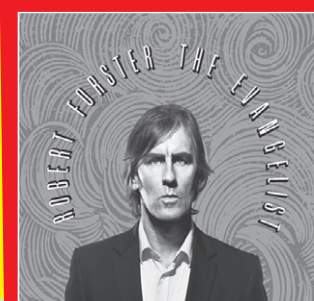
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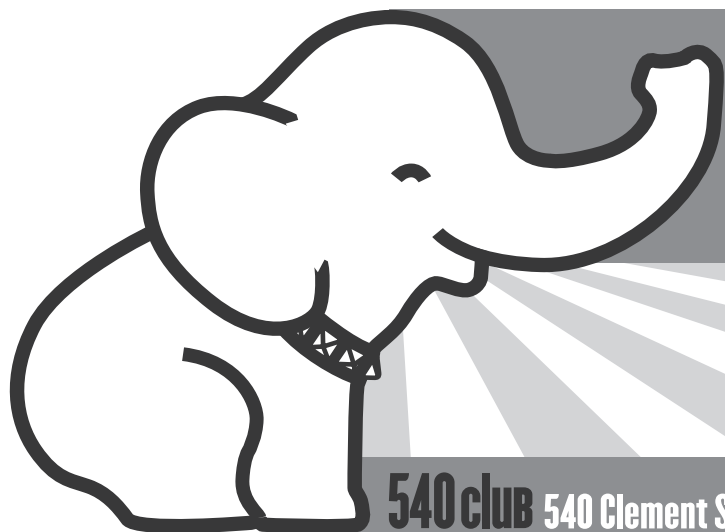
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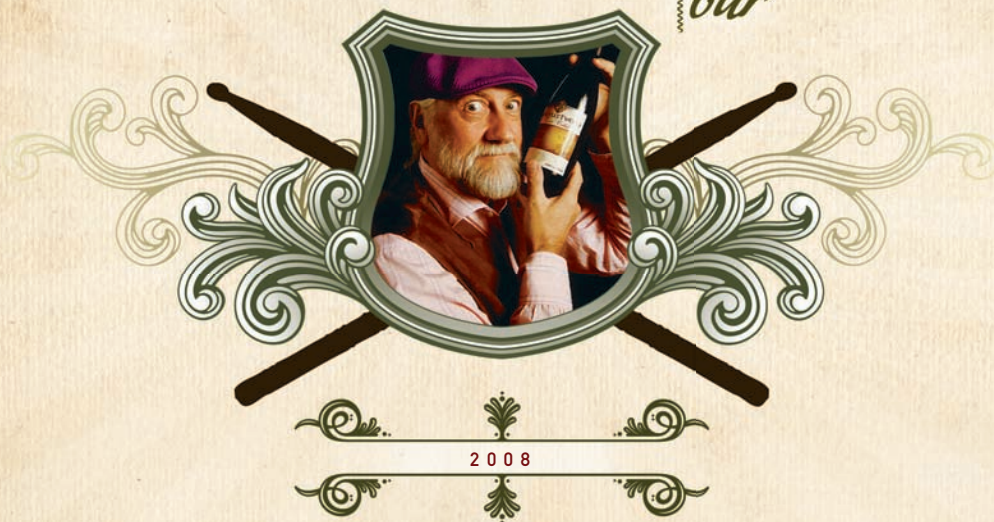
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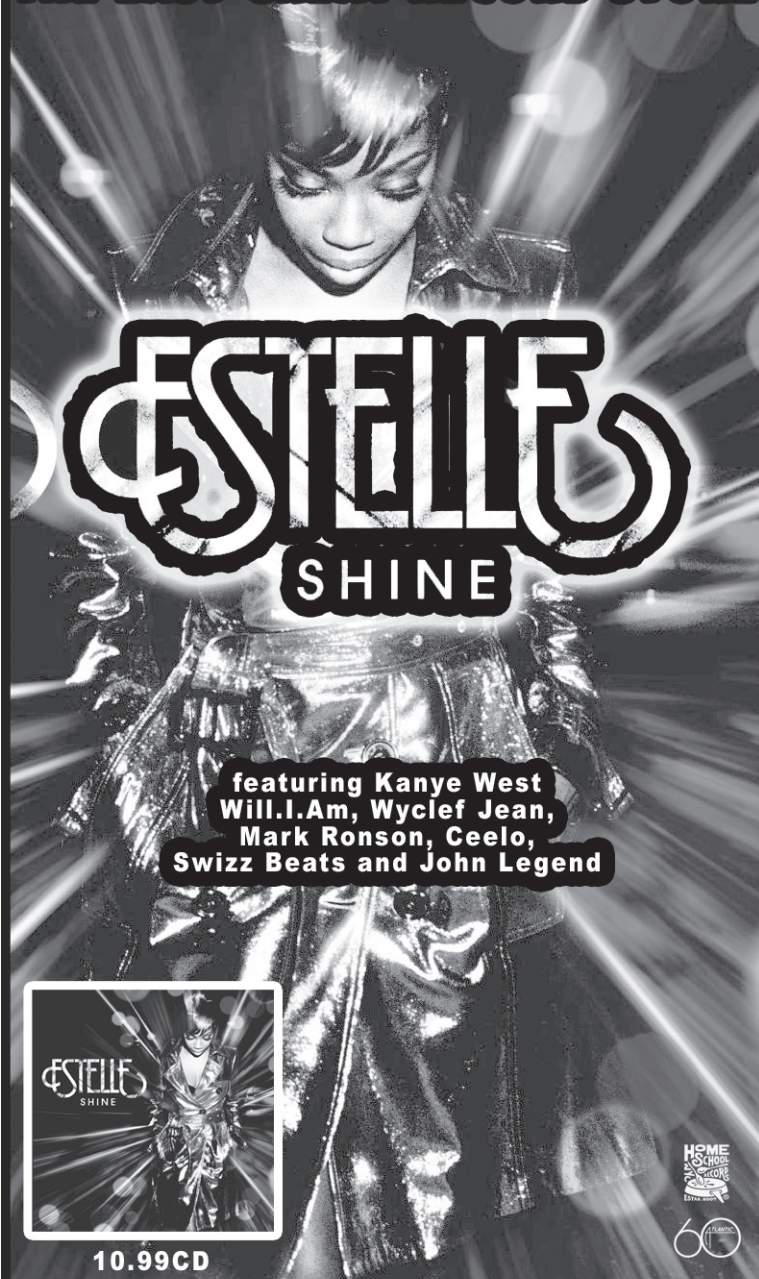
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## music

Under the covers? Soulful backward glances mark new cover albums by Shelby Lynne (left) and Vetiver (center), while Peter Morén (right) lets his enchanting originals fly solo.



## Cover me

By Kimberly Chun  
 > kimberly@sfbg.com

**SONIC REDUCER** Cover albums — critics stuck on music-maker-as-auteur theories, singer-songwriter elitists, and band-as-prime-mover rockists



have long believed them the easy way out. Cat Power has succumbed twice, Dirty Projectors once, Scarlett Johansson completely surrendered to the mix of her forthcoming Tom Waits covers long-player — only to be upstaged by the production of TV on the Radio's David Sitek. Still, despite the presence of so many tuneless, karaoke-jacked wannabes ready to grab their 15 minutes, even the talented are tempted to linger in the shadows of giants, bringing their own ideas and sound to a few of the many great, perhaps forgotten, songs and stories swirling in the ether. Why look down on the cover disc?

San Francisco songsmith Andy Cabic, who plays Great American Music Hall with his band Vetiver on May 6 for the first time since August, dusts his shoulders of such snobbery. "I don't know why there would be a critical bias against cover records," he opines outside Sacramento at the

Hanger studio where he's three days into the next Vetiver album of original numbers. "Maybe a critic should try to do a covers record and see how good it comes out before they say there's something wrong with it."

Cabic's not ashamed to point out that "throwback is all over" Vetiver's new collection of offbeat covers, *Thing of the Past* (Gnomonsong). The retro album art depicting a pretty girl studying old vinyl was shot at Cabic's Inner Richmond flat, highlighting just a fraction of his impressive stash of records — and the music was made by the band a group of old friends from North Carolina that Cabic assembled to tour Vetiver's *To Find Me Gone* (Dicristina Stair, 2006).

Wasn't it Bob Dylan and the Beatles who triggered so many critics to privilege songwriters over interpreters? "I was just having a conversation with someone about what caused it," Cabic says. "I think you'd have to attribute it to Bob Dylan. The Beatles' first two records had covers. I still love those records that were put together by the whole machinery of an A&R person, a singer, and songs by the great writers of that moment. But I chose songs that weren't of the moment — songs that were timeless or not easily heard today, songs I thought we could do well." *Well* is an understatement: *Thing* is a lovely, tenderly rendered amalgam of the band's

distinctive sound, Cabic's hushed voice, unusual covers — which run the gamut from Biff Rose's "To Baby" to David Brock and Hawkwind's "Hurry on Sundown" to San Jose mystery songwriter Dia Joyce's "Sleep a Million Years" — and guest turns by underground folk luminaries like Michael Hurley and Vashti Bunyan. "The interesting aspect of doing covers is that there's a mixture of restraint and freedom in doing them," Cabic muses.

Another recent notable cover project is Shelby Lynne's sensuous dust-up with Dusty Springfield's catalog, *Just a Little Lovin'* (Lost Highway). Lynne, who plays the Fillmore on May 1, has caught her share of acclaim for this spare collection — sans the plush arrangements of Springfield's versions and teeming with Lynne's tremulous, haunted soul. So why covers, apart from the fact that Lynne's chum Barry Manilow suggested it? "I think people want to hear good stuff," she says from her Houston tour stop, with sharpshooter directness and the twangs of a tempestuous girlhood spent in Alabama. "Not a lot of good out there. I'm talking about if you wanna listen to classic music, you always reach back."

What Lynne loved about Springfield was "the song selection — and she was a great honest singer. The production I love — it was Jerry

Wexler and the Memphis sound," though she quickly adds, "I was trying to stay away from that. That's why I left it bare."

The woman who played Johnny Cash's mother in *Walk the Line* isn't a vocalist to be trifled with. A survivor to the core (her father shot her mother and then killed himself when she and sister Allison Moorer were teenagers), she may have been, in her words, "too young to understand the heaviness" of duetting with George Jones on the same mic when barely 19 with producer Billy Sherrill behind the board, but she does know "it doesn't hurt to have a Grammy," as Lynne says of her 2001 Best New Artist award.

And she knows she doesn't want to collaborate with her sister — yet. "We have two very different kinds of things — I tell her maybe when she's an old lady," Lynne drawls firmly. So listen closely to her turn on Springfield because next, Lynne says, "I'm gonna be writing songs. I'm not going to be doing covers again for a long time — if ever. This is it. I think you should be allowed one cover record per career." **SFBG**

**SHELBY LYNNE** Thurs/1, 8 p.m., \$25. Fillmore, 1805 Geary, SF [www.ticketmaster.com](http://www.ticketmaster.com)

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**PETER BJORN AND JOHN'S PETER MORÉN BREAKS FROM THE PACK**

*The Last Tycoon*, the title of the new solo full-length by Peter Morén, one leg of Peter Bjorn and John, is only that — not a way of life, despite the omnipresent whistle of the group's "Young Folks" last year. Morén swears that he's no mogul — he just wants to gently mock the solo project conceit while referencing the F. Scott Fitzgerald novel. "I thought it would be funny to have a grandiose, pretentious title for a homey album," he tells me from Montreal. *Tycoon*, which Morén describes as "low-key and folksy," came about when he brought a song, "Le Petit Guerre," to the rest of his longtime band. "The other guys wanted to take it in a more German kraut-rock direction, but obviously with the French refrain I thought it should be more melancholy, chanson-like, dreamy, like it is on the record now. That's what started the project." And the rest of the band approved. "I needed another outlet," says Morén, "because I've been playing with the boys since I was 15. So it's nice when you have to make all the decisions yourself, even though it can be a little bit scary."

**PETER MORÉN** With Tobias Frobert and Big Search. Thurs/1, 7 p.m., \$15. Cafe du Nord, 2170 Market, SF. [www.cafedunord.com](http://www.cafedunord.com)



# Talking 'bout pop

Berkeley's Morning Benders hark back to the glory of '60s songwriting

By Todd Lavoie

> a&cletters@sfbg.com

Ah, to be young and in love. Or out of love, for that matter. Or maybe even charting the leaps and wobbles of the heart up and down the romantic continuum, wondering all the while if this romance thing ever gets any easier. The drama, the pure blazing surge and spark of it all. Every smile, every stumble, every stuttered confession and misinterpreted admission consumes the entire universe with its deafening acknowledgment of what you knew all along: each emotional episode between you and your special one is the most earth-shattering event in all of human history.

Therein lies the pulsing, burning, white-hot core of any good old-fashioned no-nonsense pop song. It's no secret. Take a trawl through the annals of ear-sticking melodies and you'll follow Cupid's arrow, soaring in a straight line from the Brill Building to the Beatles all the way to Natalie Portman's starry-eyed assertion, "The Shins will change your life," in *Garden State* (2004). Follow that arrow a bit further, and you'll find your heart racing to the love-is-all indie-pop of Berkeley's Morning Benders.

The quartet's debut, *Talking*

*Through Tin Cans* (+1), chronicles the highs and lows of young romance in exuberant three-minute bursts bubbling with guitar jangles and winsome harmonies. Largely indebted to the sunny sounds of 1960s songwriting, the Morning Benders craft teenage anthems dedicated to the giddy wonders and tongue-tied stammers of the heart. Recalling moments of the Shins and Sloan in its indebtedness to classic pop, *Talking* is a remarkably confident debut, especially for a bunch of guys barely in their 20s.

"It's the stuff we were raised on," says vocalist-songwriter Chris Chu of the Phil Spector, Beach Boys, and Beatles references that appear so boyishly and exhilaratingly updated on *Talking*. Chu, along with drummer Julian Harmon, met me at the Mission District studio where the disc was recorded. Sitting across from me, both positively vibrate with youthful optimism and boundless enthusiasm, not just for their latest accomplishment but for music in general.

For all of their cheeky grins and waggish humor, this is a band that takes its work seriously: during the past two years, the Morning Benders self-released two EPs (2006's *Loose Change* and 2007's *Boarded Doors*) and played exten-



The Morning Benders play for keeps in the long-running poker game of Bay Area indie-pop.

sively in the Bay Area, opening for everyone from Yo La Tengo to MGMT. While Chu was rushing to finish his degree at the University of California at Berkeley — "school was getting in the way of what I really wanted to do," he confesses — he orchestrated a work/share arrangement with the studio, thus learning the ropes of engineering and production. It was time well spent, as evidenced by the Chu's thoughtful reappropriation of the group's beloved decade on *Talking*. Throw in the bonus of an upcoming nationwide tour as the openers for the Kooks, and we've got pretty compelling proof that the Morning Benders carry much more spark than their layabout moniker implies.

Speaking of sparks, *Talking* creates plenty of them, thanks largely to Chu's impressive whisper-to-yelp

acrobatics and Joe Ferrell's frisky guitar work. "Loose Change," with its soaring, sweet-release cries of "Why can't you say what you mean?" over Harmon's and bassist Tom Or's rumbling, tumbling rhythm, will surely connect with fans of the Shins, while the melancholic double-punch of "Wasted Time" and "Chasing a Ghost" bristle with guitar bluster worthy of Built to Spill. Mostly, though, the disc revels in the sweeping melodrama of young love with playful arrangements laden with tambourines, piano twinkles, and room-warming organ whirs.

"We were listening to Dylan's *Highway 61 Revisited* [Columbia, 1965] a lot at the time," Harmon explains of the homage, and the addition lends tremendous intimacy to the confident cover with which

Chu frequently masks vulnerable confessions. "Patient Patient," for example — a fetching doctor-prescribing-love metaphor sprung along by a boing-boing rhythm — pairs soulful Rhodes with earnest pleas of "All it takes is a little commitment / I'm a patient patient." Then there's the elegantly understated "Crosseyed," a simple construction of strummed guitars and tambourine in which Chu ruefully observes that "our empty promises keep us from bearing our hearts" over the subtlest black-and-white-keyed sighs of agreement.

The kicker, of course, is being able to make all these admissions of weakness and fess-ups of love-sick anxiety connect with listeners — and the Morning Benders have done exactly that, having amassed a devoted following in relatively little time. Mercifully, with so much else in the world constantly in flux, there's still comfort to be taken in tightly written, hook-loaded pop songs. And personally, I can think of few acts better prepared to provide the comforting than this outfit. **SFBG**

## THE MORNING BENDERS

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## UNLOCK YOUR SONS AND DAUGHTERS

Raw, skin-glistening sensuality and brooding, lip-curved menace — ah, what a combination at the club. There's something to be said for straddling the edge of a knife like that, simultaneously titillating and unsettling those witnessing the spectacle onstage. When my partner and I first caught the fearsomely hot 'n' bothered Scottish quartet Sons and Daughters at a music-shop appearance in their hometown of Glasgow back in 2005, we were spellbound, rendered immobile in a mighty glue of arousal and trepidation. It felt wonderful.

Despite the bright lights and merchandise displays, the four-some had cloaked the room in lurid, late-night basement ambience: nothing but broken bottles and dark-corner encounters to be regretted the morning after. Force-of-nature vocalist Adele Bethel brandished the mic cord like a whip, lashing away at the floor like a bedroom punisher as her bandmates stoked rockabilly wildfires behind her. The powder keg at their core, shrapnel-blues guitarist Scott Paterson, provided the perfect sparring partner for Bethel's tales of scary love and lusty violence, his soulful baritone bellow and spiked riffs further elevating the drama. Then there were the rhythms of drummer David Gow and bassist and occasional mandolinist Alidh Lennon — alternating between deathly lurches and full-blown Sun Records shuffles on speed, their purely primal, low-end grind hit squarely between the gut



and the groin. We were transfixed. And so the love affair — sor-didness and all — began.

To locate the first strokes of desire, one must consult Sons and Daughters' 2003 debut, *Love the Cup* (Domino), for answers. A seven-song collection of murderous urges and dirty romances, the mandolin-blazing mini-album threw fevered glances in the direction of X, Nick Cave and the Bad Seeds, and as the song title "Johnny Cash" would suggest, the Man in Black himself. Offering both sweltering come-ons and skin-burrowing creep-outs, the

highlight arrived with the ominous chug of "La Lune," in which Bethel offered some small comfort for listeners' inevitable sneaking feelings: "The fear's making sense."

The courtship blossomed with 2005's *The Repulsion Box* (Domino), a continuation of the Glaswegians' frenzied rockabilly trawls through id territory. But my head officially tumbled over my heels with the arrival of the recently released *This Gift* (Domino). Produced by former Suede guitarist Bernard Butler, this third outing is an immense leap forward, heaping compellingly glamorous levels of reverb-heavy drama to the band's more tightly focused explorations of the dark side of the pleasure principle. "Living's so dangerous / Try to conduct yourself," Bethel counsels on the twisted soul rave-up "Darling." But somehow I have to wonder whether Sons and Daughters follow their own advice. Meanwhile, I seem to have fallen a bit deeper. **(Todd Lavoie)**

## SONS AND DAUGHTERS

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When in Romani ... : Brass Menažeri wants you to get down.

# Dance, horn dogs and damsels, dance

## Hooked on Brass Menažeri

By Dina Maccabee  
 > a&cletters@sfbg.com

Warning: listening to the Brass Menažeri is addictive — once they start, you can't stop. After a sold-out show at Ashkenaz in Berkeley last month, the band of nine was dragged out for an encore or six — not an easy feat for an exhausted group of horn players. Meanwhile, the crowd got busy losing their minds the old-fashioned way: dancing and moving any way they knew how.

Though unquestionably exciting, brass band music from Serbia, Macedonia, and Greece sounds exotic to most American ears. But vocalist and baritone horn player Rachel MacFarlane isn't concerned about being written off as a novelty act.

"It's not a flash in the pan," she says of the growing interest in Eastern Europe and Romani, or Gypsy, culture in the wake of successful acts like New York City's punked-out, spectacle-oriented Gogol Bordello. She sees the band's success as part of a wider public engagement with cultures of the world, with roots in the folk revival of the 1970s.

Not that Balkan brass music has become mainstream, exactly. When vocalist Brigit Boyle signed

up for a college course on music from the former Yugoslavia, she says she had never even heard of the Balkans. Then she listened to the music. "Once I got it in my head," she remembers, "I couldn't stop." Boyle developed a serious cultural crush, not just on a collection of poignant melodies, but on a way of life in which music, rather than being a commodity, represents a "life-giving force."

I knew what she meant that evening at Ashkenaz as I unselfconsciously sang along to refrains in the Romani language, without a clue as to what I was saying. That vitality, though, is part of what makes the flair and pathos of native Romani and Slavic performers so hard to replicate. Though band member Peter Jaques has cultivated phenomenal stylistic command on both trumpet and clarinet, he's the first to admit this. In his efforts to learn from some of the region's master musicians, he resembled a nonnative speaker trying to shed a foreign accent: "No one needed to tell me that there were nuances I just didn't have," he explains. Still, Jaques says his teachers encouraged him, sending the message: "This is our music. We love it. You should play it, too!"

Moving toward a musical identity of their own, the Menažeri plans

to include original tunes alongside the traditional picks on their second, still-untitled CD, which is slated for recording in May. It seems the group is feeling justifiably emboldened by steady support from wildly disparate Bay Area audiences, from folk dance enthusiasts and Balkanophiles to supporters of Romani culture and urban tastemakers like the Monterey Jazz Festival and Amnesia proprietor Sol Crawford.

Indeed, every band member I spoke with singled out Amnesia as a tinderbox for just the kind of music-driven near-rioting Brass Menažeri encourages. And it turns out the song I joined in with, "Opa Cupa," translates as a colorful invitation to work it out on the dance floor. So whether or not you can find Serbia on a map, the rat-a-tat of the tupan (a Balkan drum) mixed with sparkling, agile trumpets, unabashedly soulful vocals, and the gut-rattling throb of the low, low sousaphone is likely to send the same unignorable message as a New Orleans brass band during Mardi Gras. That message is: no matter who you are or what you know, dance! **SFBG**

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## grooves



**ELLEN ALLIEN**  
**SOOL**  
(BPitch Control)

*SOOL* will probably disappoint Ellen Allien's fair-weather fans, the ones who don't usually listen to techno but love her electro-pop excursions like 2006's *Orchestra of Bubbles* (BPitch Control). It's minimalist — not minimal à la Kompakt with a bare-bones beat and sweet keyboard melodies. It's minimal as in a singular keyboard note tapping into the darkness.

Most of *SOOL*'s 11 tracks were coproduced with Antye Greie-Fuchs (AGF), who envelops the album with warm silence. On "Caress," there are only Allien's signature bass notes — the throbbing arpeggios that mark most of her work — and strange shuffling sounds as she whispers the title. The loopy "Elphine" pops along to percussive clicking noises as she draws unintelligibly. The most accessible track, "Frieda," is a pretty ballad where Allien sings softly, "I sit with you / I breathe with you."

With *SOOL*, Allien has made her most ambient recording to date. It's a surprising and sometimes rewarding adventure, and hearing one of the world's leading techno artists wander into experimental depths normally occupied by Vladislav Delay and Thomas Brinkmann can be fun and exciting. I must admit, though, that I can't wait for her to stop messing around and start banging out some dance tracks again. **(Mosi Reeves)**

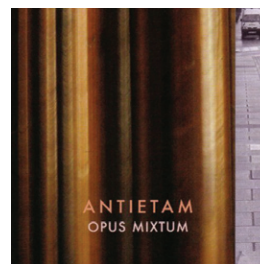
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**SASCHA FUNKE**  
**Mango**  
(BPitch Control)

On his second album, Berlin producer Sascha Funke stretches his legs and stays a while, composing an album of techno that lives up to the potential of the genre, refusing to rein in its ambitions for the four walls of the club. That's not to say there aren't several tracks — "Double Checked," with its relentless, finger-drumming rhythms and duo bell tones and "Lotre," including the rubbery, folded vocals by Funke himself that any halfway decent DJ could use with ease to work a floor. But *Mango* stands strong as an album, not just a collection of singles.

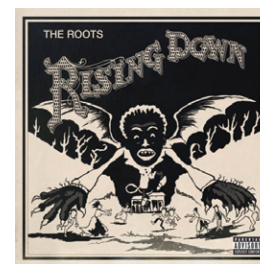
Its songs work together, from the hollow guitars that end "Chemin Des Figons" to the falling elevator echoes that begin "The Fortune Cookie Symphony." Funke has taken great care with track sequencing. But god is in the details, and *Mango*'s greatest strength lies in the delicious sonic morsels doled out almost cautiously. The pitter-pat percussion of "Take a Chance with Me" rides a bed of synth pads that rise and fall, pulsing over the steady, soft kick drum and we're four minutes in before something really happens. When it does — a terminally understated breakdown with a skeletal funkiness — it's over in a moment, and we return to the stately, gorgeous holding pattern, left satiated yet paradoxically wanting more. **(Peter Nicholson)**



**ANTIETAM**  
**Opus Mixtum**  
(Carrot Top)

Proving that sprawl can mean more than endless suburban swathes of chain stores, New York City-by-way-of-Louisville, Ky., trio Antietam does fine justice to the word on *Opus Mixtum*, an electrifyingly diverse set of 26 songs spread over two discs. In less confident hands such an ambitious undertaking would surely suffer beneath the weight of too many ideas. Not so for these indie veterans, whose eighth release swaggers with enviable "we can do it all" mettle. The attitude is entirely justified: Antietam makes gear-shifts between garage rock, psychedelia, and intricate acoustic ambience seem like the easiest thing in the world.

Fronted by the ever-inventive guitarist Tara Key, the trio specializes in the sort of feedback-fuzzed garage-pop that made the promise of the 1980s to early-'90s indie revolution so exciting: tracks such as "Turn It on Me" keep the flame burning for the glory days of the SST and Homestead labels. "Pennants and Flags" is an immediate highlight, a lurching howler over which Key urges, "If you want me, testify / If you want me, come and take me alive," in a fit of blazes worthy of Patti Smith comparisons. Antietam's punk origins are tapped on the live-wire "You/I," while the band's instrumental explorations point to boundless soundtrack potential. Particularly noteworthy are the acoustic Delta-blues of "Steel G" and the dubby low-end rumbles of "Crawl," which seems tailor-made for voyages into the darkest caverns of the ocean floor. **(Todd Lavoie)**



**THE ROOTS**  
**Rising Down**  
(Def Jam)

Qoolquest (a.k.a. iconic Roots drummer Ahmir Thompson) and the gang's new *Rising Down* is their landmark 10th album disrupting the idea of hip-hop career longevity — but it's by no means safe and unctuous. If prior release *Game Theory* (Def Jam, 2006) was polished music for grown-ass folks, *Rising Down* is martial machine music to incite a riot to. Literally — since it presages the coming long hot summer of Brothaman Obama's campaign trail of inevitable tears, and drops on the 16th anniversary of the Los Angeles rebellion that made Rodney King another link in an interminable roll call of black victims of white power.

Whereas the Roots' concurrent production work for the Rev. Al Green's secular return on Blue Note is purely great lovelorn grooves, this album's title cites a William T. Vollmann treatise on violence and probes the rampant addiction, nihilism, and effects of the prison-industrial complex in Philly's black bottom, along with the rest of a torn and frayed nation. It seems clear that much celebration of *Rising Down*'s persistent adherence to the Roots' unwillingness to compromise its vision will focus on the ruthlessness of Black Thought's fire-spitting throughout early standout "75 Bars (Black's Reconstruction)" at the expense of examining its provocative cover art. Josephus Daniels and Norman Jennett's Republican-bashing lampoon for Raleigh's *News and Observer*, tied to the 1898 elections, echoes sectors of white America's paranoia today. Armed with this stirring art and tracks like "The Show" (Common guests), the Roots strive mightily to celebrate everyday blackness vs. the voracious maw of hip-hop's new minstrelsy, unafraid to apply a meta—"Funky Drummer" rigorous intellectual framework to querying ways America's "plantation radio" continues to marginalize their professional progress and unapologetically black-centered aesthetic. **(Kandia Crazy Horse)**

## 2nd time around

**VARIOUS ARTISTS Nigeria Rock Special: Psychedelic Afro-Rock and Fuzz Funk in 1970s Nigeria** (Soundway)

If you thought Soundway's opening salvo in this series, this spring's *Nigeria Special: Modern Highlife, Afro-Sounds and Nigerian Blues 1970-6* was a burner, then you need to snag this collection of combos who blended their homegrown grooves with fuzzed 'n' freaked guitars, thanks to the psych sounds generally sweeping the globe and local goings-on, like Cream drummer Ginger Baker's visits to Lagos. Groovy only partly describes this inspired mix, including a slew of rare tracks, informative liner notes, and most important, tunes like Mono Mono's James Brown-esque, "Hey!"—punctuated "Kenimania" (Mono Mono's Joni Hastrup, who now lives in Oakland, performed with Baker's Airforce, while the song's writer Ken Okulolo also made his home in the East Bay), Tabukah 'X's "Finger Toe," the Funkees' "Acid Rock," and Colomach's "Cotocun Gba Gounke" ... hell, nearly every track here feels like a find. Vampire Weekend and other Afro-indie-rock upstarts, um, pale in comparison. **(Kimberly Chun)**



Lazer tag, you're it: set your Gucci sweatshirt on stun for bass-blitzers Lazer Sword and Glitch Mob (left, top and bottom). And, how weird, the sprawling, all ages How Weird Street Faire (center and right) twists its trancey tentacles and kicks off Burner season Sun/4 — see [www.howweird.org](http://www.howweird.org) for details.

BUNNY PHOTO BY JAKE BALAKOOHI; FISH PHOTO BY BEN HOPFER



## Future blaps

By Marke B.

> [superego@sfbg.com](mailto:superego@sfbg.com)

**SUPER EGO** The Millennials have landed on the dance floors, and they come bearing laz-ers. Electro bangers are raving teckno-tik. The blipswitch just got flicked. Hard is the new soft is the new pink is the new blog.

Stay with me, I got breakfast. The past few years have seen the largest graduating classes in US history, and fresh, fizzy kids are flooding Clubland. They're cranking full-tilt volume and lobe-throbbing loops, tinged with aggressive glamour. Good for them. A little hyperactive angst to soundtrack that stunned gazelle look so in vogue these days seems perfect for the new electorate. The next few Super Ego columns are gonna get wonky on the youthful nightlife sounds and styles already exploding for summer, so push up your super-flat Takahashi Murakami bifocals, slip on a virtual mindpod, and let's get kinetic.

First up: Canada. No shit. The Great no-longer-so-White North's on fire right now, following its recent indie rock onslaught with a tide of dance music innovation. Somehow, dubstep's abstract rhythmic dynamics,

the paranoid wooze of crunk, and the ghosts of the unjustly smacked-down '90s glitch and IDM scenes have outsourced to Montreal, spawning a kickass, woofer-blowing bbbrrraaa-aappp!

That's the sound of Turbo Crunk, the MTL's superinfluential monthly party and underground movement, which filters hip-hop thumpers through a fuzzy pair of Korgs to spit out jittery ragga and zipper-ripping beats. Last month, *New Yorker* music critic Sasha Frere-Jones dubbed the cataclysmic sound "lazer bass," which fits, since the prolonged sizzle of the low-end slices through your innards like a subsonic chainsaw. Live performers and remixers Megasoid, Blingmod, and Mofomatronix are a few of the Turbo Crunk prime movers, but they took their cue from the genre bending Bounce Le Gros party thrown by totally crushable speaker-wobbler Ghislain Poirier from 2005-07. Poirier, who blew through San Francisco on tour last September and scorched many a virgin ear, records for Ninja Tune and does to dancehall riddim what labelmate Amon Tobin did to Brazilian samba more than a decade ago — chomp and warp it inside out — so there's your Turbo family tree.

Lazer bass has originators in the states, too, especially on the West Coast. Los Angeles is represented by protean producer Daddy Kev, cosmic

dubster Flying Lotus, and poster-boy hip-choppers Glitch Mob, a quartet of DJs and knob-fiddlers — comprising DJs Ooah, ediT, Boreta, and Kraddy — that's managed to appeal to both the gangsta rap and Burning Man crowds. So yeah, the apocalypse is upon us. Grab a fruity cocktail.

The Bay seems exceptionally lazerable, even though there's no regular party yet to slice up the glow. Glitch came of age here — howdy, Kid606 — and Club Six's sprawling techno-ragga club Surya Dub has become the epicenter for the kind of dread bass antics that lazer bass takes to a gut level. Montreal is Canada's Silicon Valley, so the demographics of pan-global, tech-savvy immigrants and natives matches up. And despite its mechanical logistics, the lazer bass sound has a certain grinning innocence to it. These are kids whose dads turned them on to *Star Wars*, probably. The low-tech skronks and squelches riding high atop that neat bass blare — and those pixellated CMYK Space Invaders graphics — aren't ironic comments, they're a great space coaster to the electronic womb. The recent bathhouse hi-NRG, Italo disco, and minimal techno revivals shared a similar ga-ga exploration of the synth-driven mysteries of the cosmic past.

Local duo Lazer Sword, a.k.a. LL and Lando Kal, are our gunners for the scene. (Ethereal wunderboy Ghosts on Tape and trancey duo

Hours of Worship deserve mention as well). LL describes what he and Lando do when they're bent back-breakingly low over their displays as "future-blaps." Yep. The two hit hard on the hip-hop side: their bastard detonation of 50 Cent's "I Get Money" and live robo-raze of Lil Wayne and Birdman's "Stuntin' Like My Daddy" torch floors, while their own stuttery blowout "Gucci Sweatshirt" (from Oakland label Pish Posh's 2007 comp *Got Howls*) is a c-c-cult classic. Lazer Sword's got an EP dropping on the B.E.A.R. label this spring, they just headlined Turbo Crunk April 26, and you can catch them twice in May. Who's up for sonic bikini waxes? **SFBG**

### LAZER SWORD

With XO Skeletons and VC4  
Fri/2, 9 p.m., call for price  
Balazo 18  
2811 Mission, SF  
(415) 255-7227  
[www.myspace.com/lazersword](http://www.myspace.com/lazersword)

### GLITCH MOB

With Lazer Sword and Flying Lotus  
May 9, 9 p.m.-3 a.m., \$20  
Mighty  
119 Utah, SF  
(415) 762-0151

MORE AT SFBG.COM

Noise blog: Lazer  
Sword interview and  
lazer bass vids

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THURSDAY MAY 1 • 7:30PM • \$15 (INDIE) ALL AGES  
UPSTAIRS AT THE SWEDISH AMERICAN HALL

PETER MOREN  
(PETER BJORN AND JOHN)  
TOBIAS FROBERG  
BIG SEARCH

THURSDAY MAY 1 • 9PM • \$8 (ROCK)  
CRANK SINATRAW PRESENTS:

HIGHTOWER  
WALKEN  
3 WEEKS CLEAN  
SOULBROKER

FRIDAY MAY 2 • 9:30PM • \$12 (COUNTRY /BLUEGRASS)

RED MEAT  
THE PINE BOX BOYS  
DAVID SERBY

SATURDAY MAY 3 • 9PM • \$10 /\$12 (BLUEGRASS)  
MOONSHINE PARTY!!! FEATURING:

THE EARL BROTHERS  
(RECORD RELEASE!)  
BIG B & HIS SNAKEOIL SAVIORS  
TOSHIO HIRANO

MONDAY MAY 5 • 7:30PM • \$15 (HIP-HOP)

GEOLOGIC  
(FROM BLUE SCHOLARS)  
KIWI (FORMERLY OF NATIVE GUNS)

TUESDAY MAY 6 • 7:30PM \$12-\$20 SLIDING SCALE (FUNK-JAZZ)

MITCH STEIN & HIS ALL-STAR  
BAND PRESENTS A TRIBUTE TO  
MARTIN FIERRO  
(PROCEEDS TO BENEFIT JESSICA FIERRO (MARTIN'S  
8-YEAR-OLD DAUGHTER)  
PLUS SPECIAL GUESTS!

WEDNESDAY MAY 7 • 9:30PM • \$10 (FOLK/ROCK)

NICKI BLUHM AND THE  
GRAMBLERS (CD RELEASE PARTY)  
JACKPOT  
LEE BOB WATSON

THURSDAY MAY 8 • 8:30PM • \$10 (ROCK)

RECLINER  
BRITTANY SHANE  
ODESSA CHEN

FRIDAY MAY 9 • 9:30PM • \$10 (INDIE)

NORTHERN STATE  
THE TRUCKS  
THE HOT TODDIES

SATURDAY MAY 10 • 8PM • \$12/\$15 (SONGWRITER)  
ALL AGES, UPSTAIRS AT THE SWEDISH AMERICAN HALL:

BEN TAYLOR AND  
DAVID SAW  
SCHUYLER FISK  
MOLLY JENSEN

SATURDAY MAY 10TH • 10PM • \$10 (HIP-HOP)

FELONIOUS  
FORREST DAY  
MC SUBVERSE & DJ CENTIPEDE

SUNDAY MAY 11 • 8PM • \$15 (SONGWRITER)

ERIN MCKEOWN  
HEATHER COMBS

MONDAY MAY 12 • 8PM • \$12 (LITERARY)

PORCHLIGHT:  
A STORYTELLING  
SERIES WITH BETH LISICK  
AND ARLINE KLATTE

TUESDAY MAY 13 • 9:30PM • \$10 (INDIE)

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## Loaded

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REVIEW

How do you say Kier? “Kia” like the car, if you had asked former Deee-lite diva Lady Miss Kier, when she was, er, hea for a special performance at monthly, genre-defying club Loaded on April 4. The once de-groovy entertainer whose Brooklyn drag queen persona, complete with exaggerated accent that can best be described as a Rosie Perez-RuPaul collision, charmed audiences back in the early ’90s when she convinced us we could bomb the world with ecstasy, armed only with the power of love and a good beat. Maybe the routine’s grown stale, maybe the drugs have worn off, or perhaps I’ve become too jaded for a *World Clique* (Elektra/Wea, 1990) mentality after watching bombs over Baghdad, part two, but Kier’s performance this time around lacked sincerity. In fact, the once vibrant and agile songstress, who worked video screens and club stages in retro-futuristic catsuits and platform boots as part of the groundbreaking Dee-lite two decades ago, could no longer bring us together — or even get it together — that night, even aided by a skilled backing band including P-Funk’s Ronkat and trippy background visuals. Before the set began, Kier — in a lime and aqua space-age church dress, topped off by an over-the-top monster weave that housed more extensions than AT&T — kept the ironically mustached and spectacted crowd waiting for a good 20 minutes while rigging up her PowerBook. The purpose of this preliminary step became clear as Kier opened with her new material, including the less-than-stellar “Go Down on Me.” If she managed to maintain her soulful vocals, it was difficult to hear, since they were so heavily processed. If her eyes were still glimmering beacons of hope, it was impossible to see, since they continually searched her computer screen for lyrics. And forget about high kicks, when tightly trussed-up Kier could only manage the occasional hand-chopping move. As expected, Kier’s closer — the perennial favorite “Groove Is in the Heart” — continues to set the dance floor ablaze. Still, Kier should heed her own wise words: “You’re only as good as your new material.” I wonder: if that’s true, how one might say, deee-sappointed? (Joshua Rotter)

LOADED

First Fridays, 10 p.m.–2 a.m., \$20. Rickshaw Stop, 188 Fell St, SF

www.myspace.com/clubloaded

Music listings are compiled by Duncan Scott Davidson. The music interns are Alex Felsinger, Jamilah King, and Dina Maccabee. Since club life is unpredictable, it’s a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

WEDNESDAY 30

ROCK/BLUES/HIP-HOP

»

Akron/Family Rickshaw Stop. 8pm, \$15.

Breeders Slim’s. SOLD OUT.

Dark Star Orchestra Great American Music Hall. 8pm, \$35.

»

Field Independent. 9pm, \$15.

Human Echo, Fauna Valetta, Schande Knockout. 9:30pm, \$4.

»

Leftover Crack, Voetsek, La Grita Parkside. 8:30pm, \$12. Also Thurs/1.

Making Dinner, Thrillionaires, Attack Plan Red

Devil Lounge. 8pm, \$3.

»

Master/Slave, Pants Pants Pants, Vows Hemlock Tavern. 9:30pm, \$6.

Colin Meloy, Laura Gibson Fillmore. 8pm, \$22.50.

Plot Against Rachel, Farewell Typewriter, Man Versus Hotel Utah Saloon. 9pm, \$6.

Rebel in the Boardroom Boom Boom Room. 9:30pm, \$10. Benefit for the Burt Children’s Center.

Remo Conscious Elbo Room. 9pm, \$6.

Scene of Action Annie’s Social Club. 9pm.

Victim of Groove Grant and Green. 9pm, free.

Voodoo Glow Skulls, Mustard Plug, Knock-Out, Random Hand Bottom of the Hill. 8:30pm, \$12.

Holcombe Waller, Loch Lomond, Garret Pierce Cafe du Nord. 8pm, \$12.

BAY AREA

Candy Apple 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

Redwood City Blues Jam Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 7pm, free.

Three Blind Mice Starry Plough. 8pm, \$5-7.

MUSIC

“Berkeley Poetry Slam.”

### JAZZ/NEW MUSIC

» Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.  
Lynda Carter Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$60. Through Sun/4.  
Charles Unger Experience Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.  
Collective West Jazz Orchestra Jazz at Pearl’s. 8 and 10pm, \$10.  
Gauchio, Mitch Marcus Session Amnesia. 8pm, free.  
» Earl Klugh Yoshi’s SF. 8pm, \$28; 10pm, \$24. Through Sun/4.  
» Oop-bop-sha-bam Nickie’s. 6pm, free.  
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.  
Gini Wilson Shanghai 1930. 7pm.

### BAY AREA

» Icarus Junior Crowden Music Center, 1751 Rose, Berk; (510) 559-6910. 2pm, free.  
Kurt Ribak Trio Jupiter. 8pm, free.  
UC Jazz Ensemble and SF Jazz All-Star Combo Anna’s Jazz Island. 8pm, \$5.

### FOLK/WORLD/COUNTRY

Daniel Alvarenga Café Argüello, 2832 Mission; 643-3160. 7-10pm.  
Clay Hawkins Plough and Stars. 9pm, free.  
» Jimbo Trout and the Fish People Johnny Foley’s. 9pm, free.  
Rolando Morales Biscuits and Blues. 8 and 10pm, \$15.

### BAY AREA

Benny Velarde y Su Super Combo Yoshi’s. 8 and 10pm, \$10.  
“Guaranteed to Satisfy Sing-Along” Beckett’s. 10pm, free.  
» Orquestra Bakan Shattuck Down Low. 8pm, \$5-10.  
Rick Udler Freight and Salvage Coffee House. 8pm, \$19.50.

### DANCE CLUBS

» Booty Call The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies. See Picks, page 20.  
Cathouse Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that’s something like the Axl Rose hip shake meets line dancing.  
Cat’s Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.  
» Coo-Yah Bruno’s. 9pm-2am, free. Dancehall and reggae with DJ Irie Dole.  
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another’s asses.  
Love It Wednesdays Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.  
Mixtape Wednesdays Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.  
Our House Is Your House Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.  
Push It Parkside. 6:30pm, \$5. Rock and Roll aerobics—put the booze in your workout routine!  
» Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
Ragga Reggae Night Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.  
Red Monkeys Voda. 9pm-2am, free. Roots and deep house with DJs Veda and Martina Aquino.  
» RedWine Social Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, ’80s, and electro.  
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.  
Soul Glo Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins ’80s and ’90s R&B and hip-hop. Everything old is new again.  
Stay Gold Make-Out Room. 10:30pm, \$3. Queer dance night.  
Synchronize Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.  
» Wake the Town — From Kingston to London Madrone Lounge. 9pm-2am, free. Selectors Dukej, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae vinyl from the ’60s and early ’70s.  
Wax Wednesdays Milk. 10pm-2am, \$3. DJ RasCue turns back the clock with ’80s and ’90s hip-hop on vinyl.

### BAY AREA

The Bridge Is Over Luka’s Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free.

34 SAN FRANCISCO BAY GUARDIAN | APRIL 30 - MAY 6, 2008



DJ Abel Dee and guests spin hip-hop. **Floodvibes** Kingman's Lucky Lounge. 9pm-2am, free. Joyous pop beats with Richard Flood. **Support Your Local DJ** Kingman's Lucky Lounge. 6-9pm, free. Open audition turntables by appointment.

## THURSDAY 1

### ROCK/BLUES/HIP-HOP

**BASSment** Boom Boom Room. 9:30pm, \$6. **"Coconut Bangers' Ball"** Red Devil Lounge. 8pm, \$12. Benefit for Andrew Griffin. **Chris Cotton** Biscuits and Blues. 8 and 10pm, \$15.

**Cunninlynguists, Substantial, Mr. E** DNA Lounge. 9:30pm, \$15. See Picks, page 20. **Dilettantes, LSD and the Search for God, Sky Parade** Independent. 8pm, \$12. **Drone Hooligan, Sean Smith, Tyler Ramsey** Rickshaw Stop. 8pm, \$8.

**Hightower, Walken, 3 Weeks Clean, Soulbroker** Cafe du Nord. 9pm, \$8. **Ill Ease, Divine Feud, Carlotta Sue Ray** Annie's Social Club. 9pm, \$6.

**Leftover Crack, Deadfall, Blackbird Raum** Parkside. 8:30pm, \$12.

**Mac Lethal, Grievies, Approach** Bottom of the Hill. 9pm, \$10.

**Mezklah, Concepto Tambor, Ghost of Curtis, Beefycakes** Balazo 18, 2183 Mission; 255-7227. 7:30pm, free. See Picks, page 20.

**Keith Murray** Mighty. 8pm, \$20. **Nina Nastasia, David Karsten Daniels, Lazarus** Hemlock Tavern. 9:30pm, \$10.

**Oh Darling, Kin, Kirsten Pierce** Hotel Utah Saloon. 9pm, \$7.

**Say Bok Gwai** Retox. 9pm.

#### BAY AREA

**Clark Kentfields** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free. **TNT** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 6pm, free. **Val Esway and El Mirage, Pat Nevins and Ragged Glory** Ashkenaz. 9pm, \$8.

### JAZZ/NEW MUSIC

**Barbara Hunter Trio with Kamau Seitu** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.

**Lynda Carter** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$60. Through Sun/4. **Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free. **Veronica Klaus** Enrico's, 504 Broadway; 982-6233. 7pm, free.

**Earl Klugh** Yoshi's SF. 8pm, \$28; 10pm, \$24. Through Sun/4.

**Martini Brothers Band** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

**Pamela Rose Quartet** Shanghai 1930. 7pm.

**Paper Legs, YoyoMama** Luggage Store Gallery. 8pm, \$6-10. **Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5. **Stompy Jones** Top of the Mark. 7:30pm, \$10.

#### BAY AREA

**And That's Jazz** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free. **Rachelle Ferrell** Yoshi's. 8 and 10pm, \$26. Through Sun/4.

**Icarus Ensemble** Crowden Music Center, 1751 Rose, Berk; (510) 559-6910. Noon, free. **Robert Kyle Group** Anna's Jazz Island. 8pm, \$12.

### FOLK/WORLD/COUNTRY

**Dark Hollow Band** Atlas Café. 8pm, free. **"Flamenco Thursdays"** Peña Pachamama, 1630 Powell; 646-0018. 7:30pm, \$10.

**Jesus Diaz Latin Ensemble** Pier 23. 9pm.

**Shelby Lynne, David McMillin** Fillmore. 8pm, \$25.

**Nicole McRory** Johnny Foley's. 9pm, free.

**Peter Morén, Tobias Froberg, Big Search** Swedish American Hall, 2170 Market; 861-5016. 7:30pm, \$15.

#### BAY AREA

**Blame Sally, Incedio** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$18.

**Mauricio Diaz, Fenandito Ferrer** La Peña Cultural Center. 8pm, \$10.

**Diego's Umbrella, Alma Desnuda** Starry Plough. 9pm, \$8.

**Eric Thompson's Kleptograss** Freight and Salvage Coffee House. 8pm, \$19.50. **John Seabury** Beckett's. 10pm, free.

**T-Broussard and the Zydeco Steppers** Lake Merritt Dance Center, 600 Grand; Oakl; www.zydecoonline.com. 8pm, \$15.

### DANCE CLUBS

**Afrolicious** Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.

**BrazilLive** El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live set by Amigos do Samba. **Compression** Temple, 540 Howard; www.tem-plestf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

**Elastic Future** Stud. 9:30pm-2am, \$5. The gay liberation clubbing sequence comes to a close tonight, pun intended, with a theme of "Happy Endings."

**Give Thankz** Club Six. 9pm-2am, \$5. With Polo, Daddy Rolo, Common Sensi, Uni-T, Shortkut, Doogie, Ivier, and Irie Dole.

**JIT** John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork. **Nickie's** 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.

**1984** Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

**Popscene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

**Thursday Funk** Poleng Lounge, 1751 Fulton; 441-1571. 10pm-2am, \$10. DJ Miguel Fonseca spins "the Minneapolis sound," which, for those living under a rock, means lots of Prince. Amen.

**Tubesteak Connection** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

**White Label** Madrone Lounge. 5-9pm, free. Toph One and guests spin new music and give away some promo swag, so get in there and say you knew about it first.

#### BAY AREA

**Brothers and Sisters** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.

**Hook Shop** Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.

**Rock a Hula** Forbidden Island Tiki Lounge, 1304 Lincoln, Alameda; (510) 749-0332. 8:45pm-2am, free. DJ "Samoa Boy" Tanoa spins big-band jazz, rockabilly, classic country, '60s soul, island rarities, jump blues, and more.

**Selector DJ Sessions** Jupiter. 8pm. DJ Delon welcomes guest DJs weekly.

**World Music Thursdays** Air Lounge, 492 Ninth St, Oakl; (510) 444-2377. 10pm-2am, \$5. DJ Fuze of Digital Underground spins reggae, soca, salsa, baile, hip-hop, house, and more.

## FRIDAY 2

### ROCK/BLUES/HIP-HOP

**Audrye Sessions, An Angle, Picture Atlantic** Bottom of the Hill. 10pm, \$10.

**"Cock T's Spring Fling"** Annie's Social Club. 9pm, \$8.

**General Jones, Z Trane Electric Band, Privies, Matadon** Hotel Utah Saloon. 9pm, \$9.

**Lyrics Born** Independent. 9pm, \$25.

**New Up, Crowsong, Repeater, Five AM** Red Devil Lounge. 8pm, \$10.

**Old Souls** Johnny Foley's. 9pm, free.

**La Plebe, Nothington, Cobra Skulls, Bent Left, Kemo Sabe** Parkside. 8:30pm, \$7.

**Roger Clyne and the Peacemakers, Shurman** Slim's. 9pm, \$16.

**Say Bok Gwai** Rock-It Room. 9pm.

**Sons and Daughters, Bodies of Water** Great American Music Hall. 8pm, \$15. See "Unlock your Sons and Daughters," page 30.

**Steve Lucky and the Rhumba Bums** Biscuits and Blues. 8 and 10pm, \$20.

**Thrones, SubArachnoid Space** Hemlock Tavern. 9:30pm, \$10.

**TopR, Missing Teens, Spandex Tigers 12** Galaxies. 9pm, \$8-10. "The Mishap Prom."

#### BAY AREA

**Duran Duran** Concord Pavilion, 2000 Kirker Pass Road, Concord; 421-TIX5. 7:30pm, \$29.50-85.50.

**Archie Lee Hooker, Shawn Gonzales, Big Vic, Augusta Lee Collins** Starry Plough. 9pm, \$8.

**"Starry Plough Blues Jam."** **Hot for Teacher, Generation Swine** Little Fox

Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.

**Pidgeon, Make Me, Dashing Suns** Uptown. 9pm, free.

**Wonder Bread 5** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 10pm, \$15.

### JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.

**Lynda Carter** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$65. Through Sun/4.

**Charles Unger Experience with Valencia** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

**Del Sol String Quartet** Osher Salon, SF Conservatory of Music, 50 Oak; www.delsol-quartet.com. 8pm, \$7-20.

**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

**Earl Klugh** Yoshi's SF. 8pm, \$32; 10pm, \$28. Through Sun/4.

**Macy Blackman and the Mighty Fines** Le Colonial, 721 Sutter; 931-3600. 10pm, \$5.

**Mark Robinson Quartet** Shanghai 1930. 8pm.

**Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5. **Susan Sutton** Washington Square Bar and Grill. 7pm.

#### BAY AREA

**Amina Figarova Group** Anna's Jazz Island. 8pm, \$14.

**Rachelle Ferrell** Yoshi's. 8 and 10pm, \$30. Through Sun/4.

**Mirthkon, Research and Development** Ashby Stage, 1901 Ashby, Berk; www.mirth-kon.com. 8pm.

**"Songbird: A Tribute to Eva Cassidy"** Jazzschool. 8pm, \$20.

### FOLK/WORLD/COUNTRY

**"Breakfast with Enzo"** Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.

**Cesar's Latin All Stars** Metronome Dance Center. 9pm. Also Sat/3.

**Chano Dominguez, Pablo Ziegler Trio** Palace of Fine Arts, 3301 Lyon; (866) 520-5299. 8pm, \$25-58.

**Fishtank Ensemble** Red Poppy Art House. 8pm, \$15.

**Red Meat, Pine Box Boys, David Serby** Cafe du Nord.9:30pm, \$12.

#### BAY AREA

**Agualibre, Chris Williams Band, Block 4** Ashkenaz. 9pm, \$10-13.

**Dezarie** Shattuck Down Low. 8:30pm, \$25. **Green Machine** Beckett's. 10pm, free.

**Ralph Stanley and the Clinch Mountain Boys** Freight and Salvage Coffee House. 8pm, \$50.50. Also Sat/3. See pick box.

**Skip Henderson and the Starboard Watch** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

### DANCE CLUBS

**Bodyheat** Elbo Room. 10pm, \$10. DJs Woolfy, Travis, Tk Disko, and Kelly B keep the heat up.

**Cancun Club** Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

**Club Loaded** Rickshaw Stop. 10pm-2am, \$7. Rock, electronica, and debauchery with DJ Audrock.

**Flashback** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.

**Freaky Fridays** EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.

**Fruit Stand** El Rio. 6pm-2am, free. DJs Carmen y Miranda spin soul, funk, and world beats, while Sissy Boy rocks the BBQ.

**Heat** Stud. 10pm-3am, \$5. DJs Domino and Party Ben, and your lovely host Coco Canal bring you the gay porn version of a Warhol movie.

**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

**Mars Bar** 798 Brannan; 621-6277. 5-9:30pm, free. According to the James Joyce on dust press release ramblings, this event has something to do with zombies and "exploding an M-80

CONTINUES ON PAGE 36 >>



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FRI/2  
DANCE CLUBS

CONT>>

up a Grammy winner's ass." Can't go wrong, from my point of view.

**Nocturna** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free, Resident DJs TychoSean and Billa, plus special guests.

**Paris Dakar International** Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

**Saints and Sinners** O'Reilly's Holy Grail, 1233 Polk; 928-1233. Toph One and guests spin electro, remixes, and butt-bumpin' beats.

**Silk Fridays** Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.

» **Strangelove** Cat Club. 9pm-3am, \$6. DJ Tomas Diablo and special guest Shatter spin dark electro, industrial, new wave, and goth. Tonight's theme is "Dead Sexy" and features a performance by the Black Widows gothic strip revue.

**Temple** 540 Howard; www.templef.com. 9pm. DJ Jason Knight celebrates his new *Thermal* EP on Keyframe Records with DJs Kuze, Dirtyhertz, and Ismael Rodriguez.

» **XLR8R 15th Anniversary Party** Mighty. 10pm, \$15. Ellen Allien and Sascha Funke help celebrate *XLR8R*'s 15th. See Grooves, page 32.

**BAY AREA**  
**Flashback Fridays** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm,

\$5-10. Hip-hop and funk with the Oakland Faders, plus resident DJs Spair and Platurm. **Ibiza** 10 Hegenberger, Oakl; (510) 385-1282. 10pm, \$8-10. Hip-hop and soul.

**Kingman's Lucky Lounge** 9pm-2am, free. Diverse dance music spun by rotating DJs. **Testify!** Ruby Room. 10pm-2am, free. DJ Jarrett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

SATURDAY 3

ROCK/BLUES/HIP-HOP

**Blood on the Walls, Nurses, Pets** 12 Galaxies. 9pm, \$12.

» **Earthless, Hot Lunch, Nightling** El Rio. 9pm, \$7.

**Roy Gaines** Biscuits and Blues. 8 and 10pm, \$20.

Ralph Stanley and the  
Clinch Mountain Boys

» **PREVIEW** Imagine an entry called "Hillbilly Music" on the Web site "Stuff White People Like."

The lexicon of that sage barometer of upper middle-class culture might render something like, "Old-timey string band music, especially when performed by specimens plucked from unsophisticated rural communities; appeals to white people's yearning for authenticity with the promise of a true white folkloric inheritance." Well, forget all that. It's true that one of the most transparent examples of institutionalized segregation exists quite happily in the "traditional" aisle of your local record store (if you still have one) where soul and blues mean black; country and folk, white. Needless to say, our heritage of "string bands, songsters, and hoedowns," to quote a Rounder release of music by black Appalachian performers, is a glorious amalgam of Celtic, English, French, African, and Native American cures for hard labor, heartbreak, and hard times. Luckily, the Coen Brothers and their team knew that when they looked to the legendary bluegrass artist Ralph Stanley to provide the weight and pathos at the core of *O Brother Where Art Thou* (2000) with his startling a capella rendition of "O Death." Sure enough, "O Death" has shown up in both Anglo and African American traditions, folklorists say. And at the tender age of 81, Stanley still delivers a timeless performance that puts the soul in bluegrass and the country in the blues. (Dina Maccabee)

**RALPH STANLEY AND THE CLINCH MOUNTAIN BOYS** Fri/2, 8 p.m., \$49.50.

Also Sat/3. Freight and Salvage Coffee House, 1111 Addison, Berk.

(510) 548-1761, www.freightandsalvage.org

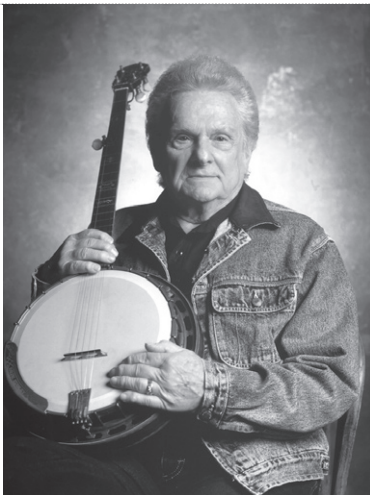


PHOTO OF STANLEY BY JIM MCGUIRE



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	<b>MASTER/SLAVE</b>	9:30PM \$6
WED 4/30	PANTS PANTS PANTS THE VOWS	
THUR 5/1	<b>NINA NASTASIA</b> DAVID KARSTEN DANIELS (FAT CAT) LAZARUS	9:30PM \$10
FRI 5/2	<b>THRONES</b> SUBARACHNOID SPACE	9:30PM \$10
SAT 5/3	<b>NEW THRILL PARADE</b> NAKED ON THE VAGUE (SILTBREEZE, AUSTRALIA) THE LATE YOUNG	9:30PM \$6
SUN 5/4	<b>LITTLE WINGS</b> SKYGREEN LEOPARDS HOTEL ALEXIS	9:30PM \$6
MON 5/5	PUNK ROCK SIDESHOW PRESENTS: <b>GET DEAD</b> BANDA NEWSSENSE FOLLOWED BY DJ TRAGIC & DUCHESS OF HAZARD	8PM, \$5 10PM FREE
TUES 5/6	<b>MUTATORS (VANCOUVER)</b> MODERN CREATURES FUN BLOOD	9:30PM \$5
WED 5/7	<b>OCTOBER ALLIED</b> CASEY NEILL & THE NORWAY RATS PINK ELEPHANTS	9:30PM \$6
THUR 5/8	<b>DARK MEAT (VICE RECORDS)</b> MAUS HAUS PIGEONS OR PANTHERS	9:30PM \$7
FRI 5/9	<b>THE MAY FIRE</b> THE LONELY H BLAMMOS	9:30PM \$6
SAT 5/10	<b>WE BE THE ECHO</b> NINJA ACADEMY HEY THREE EYES	9:30PM \$6
SUN 5/11	<b>MARIEE SIOUX</b> FERN NIGHT EX-REVERIE	9:30PM \$8



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FRI 5/02	<b>DJ THAT HIDEOUS STRENGTH</b> 10PM
SAT 5/03	<b>THE KITCHEN</b> 10PM
SUN 5/04	<b>DJ LOLA AND DJ CIRCLEJERK</b> W/ TRASHY LORDS 8PM
TUE 5/06	<b>ALCOHOLOCAUST DOUBLE FEATURE</b> W/ DJ WHATSHISFUCK AND DJ TRASHED TRACY 9PM
WED 5/07	<b>DJ RAMONE</b> 10PM
THU 5/08	<b>NATURAL SELECTION</b> W/ DJ SNACKFIGHT 10PM

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**New Thrill Parade, Naked on the Vague, Late Young** Hemlock Tavern. 9:30pm, \$6.

» **Rogue Wave, Grand Ole Party** Fillmore. 8pm, \$18.50.

**San Francisco's Summer of Love Revue** Bottom of the Hill. 8:30pm, \$10.

» **Shotwell, Future Adults, Floral Beef, Funyons, No Bunny, Shannon and the Clams, Lesbians, Light Leaks, Shudders, Switch** Parkside. 3pm-2am, free. "Club Feral presents: Feral Fest."

» **Snake Flower 2, Dead Ringers, Buzzer, Bare Wires** Knockout. 5:30pm, \$7. See Picks, page 20.

» **Yo Majesty, Does It Offend You, Yeah?** Slim's. 9pm, \$15.

BAY AREA

**BeatBeat** Whisper, Emily Jane White, Porchsteps Starry Plough. 9pm, \$8.

**Butch Whacks and the Glass Packs** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. 7:30pm, \$45.

**Dream Theater, Opeth, Between the Buried and Me** Paramount Theatre, 2025 Broadway, Oakl; 421-TIXS. 7pm, \$43-53. See Picks, page 20.

**Good Hustle, Ambience, Hang** Uptown. 9pm, \$8. **Soul Majestic, Luv Fyah** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, \$12.

» **Two Gallants, Conspiracy of Venus, Ted the Block, Deciders, Trainwreck Riders** Fort Gallery, 3421 Hollis, Emeryville; 240-2220. 8pm, \$5-20. Benefit for the Gulabi Gang.

» **Voetsek, Judas, In Disgust, Witchburner, Arctic Choke** 924 Gilman. 8pm, \$7.

JAZZ/NEW MUSIC

**Bill "Doc" Webster Band** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. Swing from the '30s and '40s

**Lynda Carter** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$65. Through Sun/4. **Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

**Eric Shifrin and In the Crowd** Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

» **Earl Klugh** Yoshi's SF. 8pm, \$32; 10pm, \$28. Through Sun/4.

**Luke Westbrook Trio** Moose's. 7pm. **Billy Philadelphia** One Market Restaurant, One Market; 777-5577. 6pm.

**Pascal Boker Band** Savanna Jazz. 8pm, \$5.



**Proteges of Hyler Jones** Shanghai 1930. 8pm.  
**Rainfall Quartet** Dogpatch, 2496 Third St; 643-8592. 8pm, free.  
**Robert Stewart Experience** Rasselaz Jazz. 9pm.  
**Ricardo Scales** Top of the Mark. 9pm, \$10.  
**Terese Genecco and Her Little Big Band** Razz Room, Hotel Nikko, 222 Mason; 394-1111. 10:30pm, \$25.  
**Craig Ventresco, Meredith Axlerod** Atlas Café. 4pm, free.

#### BAY AREA

**David Jeffrey Jazz Group** Albatross Pub. 9:30pm, \$3.  
**Dick Hindman Trio** Jazzschool. 8pm, \$15.  
**Rachelle Ferrell** Yoshi's. 8 and 10pm, \$30. Through Sun/4.  
**Frisky Frolics** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.

**Kurt Ribak Trio** Downtown Restaurant, 2102 Shattuck; (510) 649-3810. 8pm.  
**Mikie Lee Ensemble** Beckett's. 10pm, free.  
**Yolanda Alicia Ensemble** Anna's Jazz Island. 8pm, \$14.

#### FOLK/WORLD/COUNTRY

**"Breakfast with Enzo"** Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.  
**Cesar's Latin All Stars** Metronome Dance Center. 9pm.  
**Earl Brothers, Big B and His Snakeoil Saviors, Toshio Hirano** Cafe du Nord. 9pm, \$12.  
**Barbary Grant** St. Patrick's, 756 Mission; 421-3730. 7:30pm, \$20. Benefit for the Leukemia and Lymphoma Society.  
**Sean Hayes** Independent. 9pm, \$17.  
**Lenine** Palace of Fine Arts, 3301 Lyon; (866) 520-5299. 8pm, \$25-36.

**Marabelle Phoenix, Second Cousins, Prairie Dog** Knockout. 9pm, \$5.  
**Rodeo Clowns** Johnny Foley's. 9pm, free.  
**Rupa and the April Fishes, Brass Menaüeri** Yerba Buena Gardens, 760 Howard; 543-1718. 1pm, free. See "Dance, horn dogs and damsels, dance," page 31.

#### BAY AREA

**Caribbean Allstars** Ashkenaz. 9:30pm, \$10-13.  
**La Familia Peña-Govea** La Peña Cultural Center. 8:30pm, \$12.  
**Jamie Laval, Ashley Broder** Sanchez Concert Hall, 1220A Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$12-20.  
**Orquestra Pacheco** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$14.  
**Ralph Stanley and the Clinch Mountain Boys** Freight and Salvage Coffee House. 8pm, \$50-50. See pick box.

**Ramana Vieira and Ensemble** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$20.

**GS Sachdev, Swapan Chaudhuri** St. John's Presbyterian Church, 2727 College, Berk; 259-8629. 7:30pm, \$30.  
**Sotaque Baiano** Shattuck Down Low. 9pm, \$5-10.

#### DANCE CLUBS

**Beat Stroganoff** Madrone Lounge. 9pm-2am, \$5. Afro, hip-hop, breaks, and mashed-up funk with DJs Phleck, Gordo, and Sheik.  
**Chicharones!** El Rio. 3pm-falling down, \$10. DJ Rumorosa spins in a good case of the spins while you pay a measly 10 BUCKS for all-you-can-drink Miller High Life.  
**Element Saturdays** Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.  
**Endup** 6am-1pm: "Ascension," with DJs Vince,

Adrian, Jim Hopkins, and Tracy. 10pm-6am: "Revolutionary," hosted by Astroboy Jim, with DJ Keoki and guests.

**1st Saturdays** Icon Ultra Lounge. 10pm-3am. R&B, hip-hop, and mashups with DJs Ajaxx and Jfeeva.

**Fluid Saturdays** Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.

**Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

**Funkside** Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

**Hellatight** Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

CONTINUES ON PAGE 38 >>

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THURSDAY, MAY 1<sup>ST</sup>

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 Minna presents CIRCUS!  
 New works by Ferris Plock  
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**TWIST**

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SUNDAY, MAY 4<sup>TH</sup>

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[www.howweird.org](http://www.howweird.org)

**HOW WEIRD**

**AT NIGHT**

6pm-2am, cover  
 Afterparty at 111 Minna.

MONDAY, MAY 5<sup>TH</sup>

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 Listening party for Dandy Warhols.



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415.655.5600

**oakland**

DANCING

WED/APR/30

**BENNY VELARDE Y SU**  
**SUPER COMBO**

THU/MAY/1 - SUN/MAY/4

**RACHELLE FERRELL**

MON/MAY/5

**PETE YELLIN ALL-STARS**

featuring Sheila Jordan

TUE/MAY/6

**A CARLABRATION**

A celebration of and benefit for Carla Zibersmith

WED/MAY/7 - FRI/MAY/9

SWISS MOVEMENT REVISITED

**JAVON JACKSON BAND**

featuring Les McCann

SAT/MAY/10 - SUN/MAY/11

**LES NUBIANS**

510 EMBARCADERO WEST

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ALL JUNE 2008 PERFORMANCE TICKETS ON SALE MAY 1ST!

MONDAY - SATURDAY SHOWS 8PM & 10PM / SUNDAY SHOWS 7PM & 9PM  
 GET TICKETS AT [YOSHIS.COM](http://YOSHIS.COM)  
 OPEN FOR DINNER NIGHTLY AT BOTH LOCATIONS  
 OPEN FOR LUNCH IN OAKLAND MON-FRI





SAT/3  
DANCE CLUBS  
CONT>>

**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.  
**Hybrid** Cat Club. 9:30pm-3am, \$6. Rock, mash-ups, hip-hop, and glam.  
**Leisure** Annie's Social Club. 10pm-2am, \$5. Classic Britpop, Madchester, '90s, indie, mod, shoegaze, and '60s soul, plus back-room karaoke.  
**Meet Me in the Bathroom** Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.  
**Paris-Dakar Celebration** Little Baobab, 3388 19th St. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.  
**Playboy** Stud. 10pm. With rotating DJs James

Glass, Ryan Poulson, Saratonin, Derek B, Omar, Joshua J, Chelsea Starr, Richard Oht, and Juanita More.  
**Saturday Night Soul Party** Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.  
**El Superritmo** Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.  
**Tabu Lounge** Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.  
**Tormenta Tropical** Rickshaw Stop. 10pm-2am, \$10. DJs Disco Shawn and Oro11 take Latin America and the United States and smash their skulls together like Superman would do to a couple of criminals.  
**Trans-Am** Eight. 9pm-2am, \$5. Queer punk party with live bands.  
**Voodoo Cabaret** El Rincon. 8pm-2am. Ritualistic, shamanistic dance party with live world music, belly dancers, and mermaids. Seriously--mermaids!

**BAY AREA**  
**Magic Milkcrates** Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.  
**Pop History 101** Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.  
**Smooove Saturdays** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neosoul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.  
**Sweat** White Horse. 9pm-2am, \$5. DJ-VJ Robbie Martin spins house, Top 40, '80s, '90s, alternative, soul remixes, and mashups.

**Lloyd Gregory, Rhonda Benin** Biscuits and Blues. 8 and 10pm, \$12.50.  
**Jinxes, Swiss and the Family Skiers, Lateenos, Der Submarine Racers, Cormans, Nobunny, Guilty Hearts** Knockout. 3pm, \$5.  
**Little Wings, Skygreen Leopards, Hotel Alex** Hemlock Tavern. 9:30pm, \$6.  
**Red Paintings, Christian Silvia, Linda Strawberry** Hotel Utah Saloon. 9pm, \$7.  
**UFO, Ruffians** Independent. 8pm, \$25.

**BAY AREA**  
**Nothin' to Somethin'** La Peña Cultural Center. 7:30pm, \$5. Benefit for Dreamcatchers Homeless Shelter for Teens.  
**Rush** Concord Pavilion, 2000 Kirker Pass Road, Concord; 421-TIXS. 7:30pm, \$29-93.50.  
**Saros, Thrones, Subarachnoid Space, 100 Suns** 924 Gilman. 5pm, \$7.

JAZZ/NEW MUSIC

**Bill "Doc" Webster Band** Les Joulins Jazz Bistro,

44 Ellis; 397-5397. 8pm.  
**Brother Buzz** Lou's Pier 47. 5-11pm.  
**Lynda Carter** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$60.  
**Cherryholmes** Palace of Fine Arts, 3301 Lyon; (866) 520-5299. 7pm, \$20-55.  
**Crosspulse Percussion Ensemble** Palace of Fine Arts, 3301 Lyon; (866) 520-5299. 2pm, \$5-15.  
**Mike Greensill** Moose's. 10:30am-2:30pm.  
**Earl Klugh** Yoshi's SF. 7pm, \$32; 9pm, \$28.  
**Mike Lipskin** Washington Square Bar and Grill. 7pm.  
**"Live Jazz"** Café Royale, 800 Post; 441-4099. 6pm.  
**Noertker's Moxie** Musicians' Union Hall, 116 Ninth; 905-4425. 7:30pm, \$8-10.  
**Michael Parson** Octavia Lounge, 1772 Market. Noon-3pm, free.  
**Rob Modica and Friends** Simple Pleasures Cafe. 3pm, free.

CONTINUES ON PAGE 39 >>

LIVE ART AT SFMOMA

THE

WEST COAST PREMIERE

RAPE

OF

THE

SABINE

WOMEN



SFMOMA is pleased to host the West Coast premiere of the acclaimed video musical *The Rape of the Sabine Women*. The work recasts Rome's founding myth of abduction and peaceful settlement as a chaotic fall from midcentury idealism. Constructed as a 1960s period piece, the film presents the Romans as government agents, the Sabines as butchers' daughters, and their union as an affluent, International Style idyll. Inverting the Roman source, the piece tracks not the origins of empire, but the end of utopia.

PROGRAM 1  
OPENING SCREENINGS AND PERFORMANCES  
THURSDAY + FRIDAY, MAY 1 + 2, 8 P.M.  
\$20 general; \$15 SFMOMA members, students, and seniors.

PROGRAM 2  
SCREENING AND PANEL DISCUSSION  
SATURDAY, MAY 3, 3 P.M.  
\$10 general; \$7 SFMOMA members, students, and seniors.

PROGRAM 3  
SCREENINGS  
FRIDAYS, MAY 9-JUNE 27, 3 P.M.  
\$5 general, students, and seniors; free for SFMOMA members or with museum admission (requires a free ticket, which can be picked up in the Haas Atrium).

All programs take place in Phyllis Wattis Theater.

SFMOMA

151 Third Street  
www.sfmoma.org

Support for Live Art at SFMOMA is provided by The William and Flora Hewlett Foundation. Thursday evening half-price admission is sponsored by Banana Republic. Virgin America is the official airline of Thursday Nights at SFMOMA.

BANANA REPUBLIC

Image: Eve Sussman, *The Rape of the Sabine Women* (still), 2006; © The Rufus Corporation

ELBO ROOM

WED 4/30 9PM \$7  
MUSIC FOR THE PEOPLE - SPEAK YOUR PEACE! LIVE HIP HOP & OPEN MIC PERFORMANCES BY DJ ZEPH AND AZEEM PLUS MARC STRETCH (ON RECORDS)  
THU 5/1 10PM \$6  
LISTENING PARTY FOR NORTEC COLLECTIVE: TIJUANA SOUND MACHINE AFROLICIOUS WITH DJS/HOSTS: PLEASUREMAKER SENOR OZ PLUS DJ JUAN DATA GUESTS J. ELROD & B. LEE  
FRI 5/2 10PM \$8-\$10  
ELBO ROOM PRESENTS B.O.D.Y.H.E.A.T. WOOLFY (DFA /RONG) 5 PIECE LIVE SET DJ FOODERS (ADDICT MERCHANTS) KELLEY B (BEAT ELECTRIC)  
SAT 5/3 10PM \$5-\$10  
SPINNING 60S SOUL 45'S SATURDAY NIGHT SOUL PARTY WITH DJS LUCKY, PHENGREN OSWALD, PAUL PAUL 10PM \$5 IN SEMI-FORMAL ATTIRE/ \$10 IN STREET CLOTHES  
SUN 5/4 9PM \$6  
DUB MISSION PRESENTS THE BEST IN DUB, ROOTS AND CLASSIC DANCEHALL WITH DJ SEP VINNIE ESPARZA (HELLA TIGHT/DIS-JOINT), AND GUEST ADAM TWELVE (BIGGA HAPPINESS SOUND)  
MON 5/5 9PM \$5  
CELEBRATE CINCO DE MAYO: CINCO DE MAMBO WITH DJS VINNIE ESPARZA, VANKA & BETO  
TUE 5/6 9PM/\$7  
LIVE BRAZILIAN MUSIC & DANCING BAT MAKUMBA  
WED 5/7 9PM \$6  
ELBO ROOM PRESENTS TH' MOONLIGHT SEXY, ZODIAC DEATH VALLEY SCARLET SYMPHONY (SAN DIEGO) PLANES OVER BRIDGES  
UPCOMING THURS, FRI 5/8-9 AFROLICIOUS 1 YR ANNIVERSARY W/ SPAM ALL STARS & PLEASUREMAKER LIVE BAND SAT 5/10 BAYONICS SUN 5/11 DUB MISSION W/ SABO (NYC)  
ADVANCED TICKETS FOR MOST SHOWS AVAILABLE AT ELBO ROOM & AT TICKETWEB.COM  
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38 SAN FRANCISCO BAY GUARDIAN | APRIL 30 - MAY 6, 2008



## SUN/4 JAZZ/NEW MUSIC

CONT&gt;&gt;

**“Savanna Jazz Jam Session with Johannes Wallman and Michael Jones”** Savanna Jazz. 7:30pm, \$5.

**Vince Lateano Quartet** Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

### BAY AREA

**Dominique Eade-Jed Wilson-Ken Ollis Trio** Jazzschool. 4:30pm, \$20.

**Ken Double** Berkeley Community Theatre, 1930 Allston; 861-7082. 2:30pm, \$15.

**Rachelle Ferrell** Yoshi's. 7pm, \$30; 9pm, \$26.

**James Grantham Jazz Quartet** Kingman's Ivy Room, 860 San Pablo, Albany; (510) 531-3973. 8pm.

**Ed Johnson, Jennifer Lee, Kristin Strom** Little

Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 4pm, \$18.

**Ken Husbands Quartet** Anna's Jazz Island. 8pm, \$10.

**19 Broadway Swing Band** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 6pm, free.

### FOLK/WORLD/COUNTRY

**Tom Brousseau, Shelley Short** Rite Spot. 9pm, free.

**Famous, J. Byrd and the Tater Trio, Big Spender, Hulaout** Parkside. 4pm, free.

**Nicole McRory** Johnny Foley's. 9pm, free.

**T-Broussard and the Zydeco Steppers** Boom Boom Room. 9:30pm, \$15. Benefit for the Zydeco Historical and Preservation Society.

**“Sounds of China: The Next Generation”** Herbst Theatre, 401 Van Ness; 392-4400. 3pm, \$25-100.

**Marty Willson-Piper, Electric Mood** Great American Music Hall. 8pm, \$20.

### BAY AREA

**Asheba** Ashkenaz. 3-4:30pm, \$4-6.

**David Jacobs-Strain** Freight and Salvage Coffee House. 8pm, \$19.50.

**Mojacar Flamenco** Sweetwater Station, 500 Magnolia, Larkspur; 924-6107. 8pm, \$18.

**Buddy Owen** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.

**“Starry Irish Music Session”** Starry Plough. 8-11pm. With Shay Black.

**Tony Raymann's Edelweiss Dance Band** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. Noon-4pm, free. “Springfest.”

### DANCE CLUBS

**All Male Amateur Strip Show** Deco Lounge, 510 Larkin; 346-2025, www.decosf.com.

10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.

**Church Il Pirata**, 2007 16th St; 626-2626.

4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat

Caribbean BBQ.

**Club Havana** Jelly's. 4pm, \$10. Live set by Orquesta Borinquen, plus DJ Luis Medina, and great Cuban BBQ.

**Dub Mission** Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall with DJs Sep, Vinnie Esparza, and Adam Twelve.

**Endup** 6am-8pm: “Sunday T-Dance,” with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: “Super Soul Sundayz,” come back to Sunday church with DJ David Harness and guests.

**Holding Firm Reggae Sundays** Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.

**Kodo** Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

**Password** Vessel, 85 Campton Place; 433-8585, www.vesselfs.com. 10pm-2am, \$20. Hip-

hop and sports: two great tastes that taste great together.

**Salsa Sundays** El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

**Salsa Sundays** El Rio. 3pm. Free BBQ and dance lessons and a live set by Orquesta Gitano.

**Sun-Daze** Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

### BAY AREA

**King of Kings** Shattuck Down Low. 8pm-2am, \$6-8. Smoke-One and I-Vier play reggae, dancehall, roots, and lovers' rock.

**Noches de Vudu** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Salsa, samba, reggaetón, and Latin hip-hop with DJ Erick Santero and rotating DJs.

CONTINUES ON PAGE 40 >>



**917 FOLSOM @ 5TH ST.  
SAN FRANCISCO 415-974-1585**

**THURSDAY MAY 1ST**  
**ILL EASE**  
THE DIVINE FEUD  
CHARLETTA SUE KAY  
DOORS 9PM COVER \$6

**FRIDAY MAY 2ND**  
**THE COCK T'S BEAVER SMACKDOWN**  
DIAMONDS DOGS CHEER SQUAD  
HAIR SUPPLY  
CHI CHIS DEL FUEGO  
SIN' CERITY  
MICAH PILKINGTON  
DJ APPROPRIATE  
PUNK ROCK N SCHLOCK KARAOKE  
DOORS 9PM COVER \$7

**SATURDAY MAY 3RD**  
**LEISURE**  
A BRITPOP DANCE PARTY W/  
DJ'S AARON, OMAR, & JETSET JAMES  
KARAOKE W/ BRITPOP BILL  
DOORS 10PM COVER \$7

**SUNDAY MAY 4TH**  
**THE BLANK STARES**  
AMANDA KRAMER AND THE LOST CAUSE  
AND SPECIAL GUESTS  
DOORS 7PM COVER \$7


**MONDAY MAY 5TH**  
NARM PRIVATE PARTY UNTIL 10  
BACKROOM KARAOKE W/ EILEEN AFTER 10  
NO COVER

**EVERY TUESDAY FROM 6-9**  
SF STANDUP PRESENTS  
**OPEN MIC COMEDY IN THE BACK-ROOM**  
DOORS 6PM NO COVER

**WEDNESDAY MAY 7TH**  
ELEVATOR DOWN PRODUCTIONS PRESENTS  
**DAWN OF ASHES**  
WE GOT THIS FAR  
CYNICAL MASS  
DOORS 8PM COVER \$10

**COMING SOON**  
5/8 CHRIS PUREKA, JO BOYER  
5/9 AIDS/LIFECYCLE BENEFIT  
5/10 400 BLOWS, BLOODHAG  
5/11 UNIT BREED  
5/17 BARFEEDERS, CROSTOPS

**HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM  
21 AND OVER WWW.TICKETWEB.COM  
MORE INFO: WWW.ANNIESSOCIALCLUB.COM**



**info line: (415) 621-4455**

**WED VOODOO GLOW SKULLS**  
**APR 30 8:30PM**  
**door 8**  
**\$12 ALL AGES**  
**MUSTARD PLUG**  
**KNOCK-OUT**  
**RANDOM HOUSE**

**THU MAC LETHAL**  
**MAY 1 9PM**  
**door 8:30**  
**\$8 21+**  
**\$10 DOOR**  
**GRIEVES**  
**APPROACH**  
**SILENT ARMY**

**FRI AUDREY SESSIONS**  
**MAY 2 10PM**  
**door 8:30**  
**\$10 ALL AGES**  
**AN ANGLE**  
**PICTURE ATLANTIC**

**SAT SUMMER OF LOVE**  
**PSYCHEDELIC 60s Tribute Show**  
**MAY 3 8:30PM**  
**door 8**  
**\$10 21+**  
**SAN FRANCISCO'S SUMMER OF LOVE PLAYERS**  
as The Doors, Janis Joplin, The Who, Led Zeppelin  
with a killer liquid light show and more  
Live, fully costumed replica performances

**MON LAURA VEIRS**  
**MAY 5 9PM**  
**door 8**  
**\$12 ALL AGES**  
**LIAM FINN**

**TUE ERIC HUTCHINSON**  
**MAY 6 8PM**  
**door 7:30**  
**\$10 ALL AGES**  
**BART DAVENPORT**  
**VOWS**

**Wed BELLAVISTA**  
**5/7 SWANN DANGER • RED HOST**

**Thu MAGIC BULLETS**  
**5/8 LEMON SUN • THE ROSEWOOD THIEVES**

**Fri DOLORATA**  
**5/9 PUNCHFACE • MIDDLE CLASS RUT**

**Sat BORTS MINORTS**  
**5/10 DEAD HENSONS • UNPOPABLE**

**Mon EFTERKLING**  
**5/12 SLARAFFENLAND • WINTERBIRDS**

**Tue CLOUD CULT**  
**5/13 KID DAKOTA • LOVE IS CHEMICALS**

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**WEDNESDAY APRIL 30**  
**STAY GOLD 10:30PM, \$3**  
THE LAST WEDNESDAY OF EVERY MONTH.  
COME OUT, COME OUT WHERE EVER YOU ARE  
FOR HELLA QUEER DANCE JAMS. DJ'S PINK  
LIGHTNING, RAPID FIRE (SWEAT) & SPECIAL  
GUESTS MONTHLY.

**THE ROMANE EVENT 7:30PM, \$6**  
THE ROMANE EVENT HAS BEEN BRINGING  
THE LAUGHS FOR 3 YEARS. MANY GREAT  
COMEDIANS HAVE WALKED THIS STAGE & A  
FEW BAD ONES TOO. ITS ALWAYS A GREAT  
NIGHT IN A "ANYTHING GOES & PROBABLY  
WILL" ENVIRONMENT.  
[HTTP://WWW.MYSPACE.COM/ROMANEVENT](http://www.myspace.com/romaneevent)

**THURSDAY MAY 1 8PM, FREE**  
GIBBSMO AND THE MAKEOUT ROOM PRESENT:  
**ENABLERS (VERY SPECIAL SHOW) 8PM**  
IMMEDIATELY FOLLOWING  
**DJ FOODCOURT, DJ EWRECK**  
**& DJ HOTDOGNASTICK (BIG NATE)**

**FRIDAY MAY 2**  
**MAMAPALOOZA! 7PM, \$8**  
HAPPY HOUR SHOWCASE FEATURING AMBER  
TAMBLYN & HER MOTHER BONNIE MURRAY  
TAMBLYN, KAMI NIXON, HARD KNOX, & THE B-CUPS.

**EVERY FRIDAY AT 10PM, \$5**  
**'LOOSE JOINTS'**  
ROTATING DJ'S CENTIPEDE  
(MOPHON) (CHANGE THE BEAT)  
**DAMON BELL (ABB RECORDS)**  
**& TOM THUMP**  
(KINKYSWEET RECORDS/GROOVE MERCHANT POSSE)

**SATURDAY MAY 3 7:30-9:30PM, \$7**  
**CONSPIRACY OF BEARDS**  
(RECORD RELEASE)

**EVERY SATURDAY AT 10PM, \$5**  
**EL SUPERRITMO**  
**WITH ROGER MAS**  
**AND EL KOOL KYLE**  
CUMBIA DANCEHALL BOMBA PLEMA & SALSA

**SUNDAY MAY 4 8PM, \$10**  
**THE YOUNG NEILS/DE LILLOS**  
(NORWAY)  
**JESSE DENATALE**  
EARLY START TIME!

**TUESDAY MAY 6**  
**EVERY TUESDAY AT 9PM**  
**LOST & FOUND**  
DEEP & SWEET 60'S SOUL 45'S  
DISCJOCKEY'S LUCKY (SOUL PARTY/  
NIGHTBEAT) & FRIENDS • NO COVER!

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**LIVE SHOWS  
CALENDAR**

All shows are free & all ages welcome!  
Check Amoeba.com for complete listings...

**Q SAN FRANCISCO:**

**THURSDAY • MAY 1 • 6PM**  
**THE BREEDERS**  
Get a Breeders giveaway bag featuring a limited edition 7" with purchase of *Mountain Battles* on the day of the in-store at Amoeba SF only, while supplies last!!

**SUNDAY • MAY 4 • 2PM**  
**TIM AND ERIC**  
**AWESOME SHOW, GREAT JOB!**  
**DVD SIGNING**  
The absurdist Adult Swim series "Tim and Eric Awesome Show, Great Job!" has made its mark on America and we'll be recovering for generations to come.

**SATURDAY • MAY 10 • 2PM**  
**THE SLACKERS**

**WEDNESDAY • MAY 14 • 6PM**  
**THE DODOS**

**Q BERKELEY:**

**SATURDAY • MAY 10 • 2PM**  
**NEVER ENOUGH HOPE**  
Utilizing both rock & free-music orchestration, Never Enough Hope is a 20-piece ensemble with scores of saxophones, vibraphones, violins, guitar, bass, trumpets, & dual drum kits.

**TUESDAY • MAY 13 • 6PM**  
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**\* HAPPY HOUR \***  
**WEEKDAYS 4-7 PM**

**WEDNESDAY, 4/30 • 9 PM \$6 TIX AT TICKETWEB**  
**PLOT AGAINST RACHEL**  
**Farewell Typewriter**  
**Man Versus**

**THURSDAY, 5/1 • 9 PM \$7 TIX AT TICKETWEB**  
**OH DARLING**  
**The Kin**  
**Kirsten Pierce**

**FRIDAY, 5/2 • 9 PM \$9 TIX AT TICKETWEB**  
**GENERAL JONES**  
**The Z Trane Electric Band**  
**The Privies**  
**Matadon**

**SATURDAY, 5/3 • 8:30 PM \$12 TIX AT TICKETWEB**  
**Blue Rabbit**  
**CHRISTINA KOWALCHUK**  
**Judea Eden**  
**True Margrit**  
**Teresa Esguerra**

**SUNDAY, 5/4 • 9 PM \$7**  
**THE RED PAINTINGS**  
**Christian Silva**  
**Linda Strawberry**

**MONDAY, 5/5 • SIGN UP @ 7:30 PM • FREE**  
BAY GUARDIAN READERS POLL BEST OPEN MIC!  
**OPEN MIC WITH JJ SCHULTZ**

**TUESDAY, 5/6 • 9 PM \$8**  
**JULIA FRANCIS (Record Release)**  
**Shannon Ferry**

**WEDNESDAY, 5/7 • 9 PM \$6**  
**DAVE LIONELLI**  
**Andrea Stray**  
**Matthew Hansen**

**THURSDAY, 5/8 • 9 PM \$8**  
SONGWRITERS IN THE ROUND  
**HEATHER COMBS**  
**Garrin Benfield**  
**Francesca Lee**  
**Asleigh Flynn**

**FRIDAY, 5/9 • 9 PM \$8**  
**LESLIE AND THE BADGERS**  
**The Harbours**  
**Pillars of Silence**

**SATURDAY, 5/10 • 9 PM \$6**  
**VARONA**  
**Curt Yagi**  
**The Procrastinistas**

**MONDAY, 5/12 • SIGN UP @ 7:30 PM • FREE**  
BAY GUARDIAN READERS POLL BEST OPEN MIC!  
**OPEN MIC WITH JJ SCHULTZ**

**TUESDAY, 5/13 • 9 PM \$10**  
**ROBYN HARRIS**  
**Chris Trapper (The Push Stars)**  
**Grace Woods**



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THURSDAY, MAY 1

JAH WARRIOR SHELTER HI-FI PRESENTS:

TOPPA TOP THURSDAYS

THE CITY'S BIGGEST REGGAE AND DANCEHALL WEEKLY!  
WITH RESIDENT SOUND: JAH WARRIOR SHELTER HI-FI  
FEAT. JAH YZER, IRIE DOLE, & I-VIER PLUS SPECIAL GUESTS

9PM-2AM | \$5 | REGGAE, DANCEHALL, & SOCA

FRIDAY, MAY 2

CLUB 6 CUSTOMER  
APPRECIATION NIGHT

WE ARE GIVING YOU A PARTY FOR FREE  
TO SHOW THE BAY HOW MUCH WE APPRECIATE  
ALL OUR LOYAL CUSTOMERS

STRICTLY PARTY ROCKIN TUNES ALL NIGHT LONG  
W/ DJ'S:

MR.E (PAPALOTE HI-FI/DAJOINT),  
RUBY RED I (WILD N KRAZY KIDZ),  
JUNOT (SWOON UNITS)

10PM-3AM | FREE ALL NIGHT W/ RSVP @ GOING.COM, \$5 WITHOUT RSVP  
HIP-HOP, CLUB BANGERS, REGGAE, REMIXES, DANCEHALL & MORE

SATURDAY, MAY 3

DCSS PRESENTS:

DEECEE'S SOUL  
SHAKEDOWN PARTY

ROOM 1 : HIP-HOP & CLUB CLASSICS  
EXCLUSIVE 2HR BACK TO BACK SETS BY BAY AREA LEGENDS  
APOLLO & SHORTKUT

ROOM 2 : DANCEHALL, REGGAE, REMIXES  
WEST COAST SOUND CHAMPIONS AND DCSS RESIDENTS  
JAH WARRIOR SHELTER HI-FI  
FEAT: JAH YZER, I-VIER, & IRIE DOLE

WITH SPECIAL GUEST  
DANEEKAH (MISS TREES HI-FI)

9PM-3AM | \$5 BEFORE 10:30, FREE GUESTLIST @ GOING.COM BEFORE 10:30  
HIP-HOP & CLUB CLASSICS, DANCEHALL, REGGAE, REMIXES

SUNDAY, MAY 11

ADDRESS THE AUDIENCE PRODUCTIONS PRESENTS:

BABY CHAM

STRAIGHT OUT OF JAMAICA

A TRIBUTE TO EVERY GHETTO YOUTH CHARITY CONCERT

WITH SPECIAL GUESTS:  
X SAMPLE, BILLIONAIRE, RAS SOULJAH,  
SATO, OFLOW, & RAS G

DJ: JAH WARRIOR SHELTER, FEAT: IRIE DOLE

9PM-2AM | \$25 @ BROWNPAPERTICKETS.COM, \$30 AT THE DOOR  
REGGAE & DANCEHALL

UPCOMING:

FRI MAY 9  
LADY BUG MECCA LIVE

SAT MAY 10  
VENI VIDI VICI

CONT>>

## MONDAY 5

### ROCK/BLUES/HIP-HOP

**Asia** Grand Ballroom, Regency Center, 1290 Sutter; 673-5716. 7:30pm, \$41.  
**Geologic**, **Kiwi** Cafe du Nord. 7:30pm, \$15.  
**Get Dead**, **Banda Newsense** Hemlock Tavern. 8pm, free.  
**Laura Veirs**, **Liam Finn** Bottom of the Hill. 9pm, \$12. See Picks, page 31.  
**Walt Disney**, **Ecstatic Sunshine**, **Cex**, **Naked on the Vague** Artists' Television Access, 992 Valencia; 824-3890. 8pm.

### JAZZ/NEW MUSIC

**Bishop Norman Williams Quintet** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

**Contemporary Jazz Orchestra** Jazz at Pearl's. 8 and 10pm, \$10.  
**Richard Howell Quintet** Yoshi's SF. 8 and 10pm.  
**"Jazz Jam"** Grant and Green. 10pm, free. House band followed by a jam session.  
**Mike Greensill Duo** Moose's. 8pm.  
**Monk's Music Trio** Simple Pleasures Café. 8pm, free.  
**Jock Rockenbach** Lou's Pier 47. 5-11pm. Jazz and blues.  
**San Francisco Contemporary Music Players** Yerba Buena Center for the Arts, 701 Mission; 978-ARTS. 8pm, \$10-27. "San Francisco Night."  
**Eric Shiffrin** Washington Square Bar and Grill. 7pm.

### FOLK/WORLD/COUNTRY

**"Bluegrass Mondays"** Amnesia. 8:30pm, free.  
**Damir Johnny Foley's**. 9pm, free.  
**"I Don't Like Mondays"** Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live

musician showcase with local talent.  
**"Open Mic with JJ Schultz"** Hotel Utah Saloon. 7:30pm, free.

### BAY AREA

**"Derek Smith's Open Mic"** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.  
**Greencards** Little Fox Theatre, 2209 Broadway, Redwood City; (650) 369-4119. 8pm, \$16.  
**"Songwriters Symposium"** Blakes. 8:30pm, \$2-3. Acoustic open mic.  
**"Traditional Irish Music Session"** Starry Plough. 9pm, free.

### DANCE CLUBS

**Block-Party** Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.  
**Caña** Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quixx.  
**Cinco de Mambo** Elbo Room. DJs Vinnie Esparza, Vanka, and Beto spin Latin, funk, and, of course, mambo.  
**Club Dread** Club Six. 9pm-2am, \$10. Reggae, brah!  
**Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.  
**High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.  
**Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.  
**Music on Vinyl** Café Royale, 800 Post; 441-4099. 6-8pm. DJ Bob Harp explores the old ways.  
**94117** Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.  
**Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.  
**Radical Vinyl** El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk, and PBR only costs a BUCK! Which is punk as fuck.  
**Risky Mondays** 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.  
**Sex, Sexx, and More Sexxx** Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

### BAY AREA

**Hubba Hubba** Uptown. 8pm, \$5. Live burlesque revue with Bombshell Betty, the Burlesqueeters, Trickie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.  
**Industry Night** Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.  
**Three Day Weekend** Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. \$1 oysters all day.

## TUESDAY 6

### ROCK/BLUES/HIP-HOP

**Chris "Kid" Anderson** Biscuits and Blues. 8 and 10pm, \$15.  
**Brothers of the Baladi** Boom Boom Room. 9:30pm, \$10.  
**Delipub**, **Thousandnames**, **Hawkeye** El Rio. 8pm, free.  
**Eric Hutchinson**, **Bart Davenport**, **Vows** Bottom of the Hill. 8pm, \$10.  
**Mutators**, **Modern Creatures**, **Fun Blood** Hemlock Tavern. 9:30pm, \$5.  
**Ultraviolet Sound**, **Electric Valentine**, **Xrayok** Red Devil Lounge. 8pm, \$7.  
**Vetiver**, **Kelley Stoltz**, **Mumlrs** Great American Music Hall. 9pm, \$16. See Grooves, page 32.

### BAY AREA

**Danny Uzilevsky** 19 Broadway Nite Club, 19 Broadway, Fairfax; (415) 459-1091. 9:30pm, free.

### JAZZ/NEW MUSIC

**Marco Benevento** Yoshi's SF. 8pm, \$20; 10pm, \$16.  
**Cecil Wells Quintet** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.  
**Dave Parker Quartet** Rasselas Jazz. 9pm, free.  
**Chris Huson** Washington Square Bar and Grill. 7pm.  
**"Jam Session with Gerry Grosz"** Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, free.  
**Jazmin Sky Trio** Shanghai 1930. 7pm.

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**"Latin Jazz Night"** Mojito. 9pm-midnight, \$10. Live music followed by Latin dance grooves with DJ Vanka.  
**Miles Ahead** Figaro Ristorante, 414 Columbus; 398-1300. 7-10pm.  
**Musashi** Moose's. 8pm.  
**Ricardo Scales** Top of the Mark. 7pm, \$5.  
**Stompy Jones** Verdi Club, 2424 Mariposa; www.tuesdaynightjump.com. 9:30pm, \$10.  
**Vince Lateano Trio and Jam Session** Savanna Jazz. 8:30pm, \$5.

**BAY AREA**  
**"Jazzschool Tuesdays"** Jupiter. 8pm, free.  
**"Singers' Open Mic with Ellen Hoffman"** Anna's Jazz Island. 8pm, \$5.

## FOLK/WORLD/COUNTRY

▶ **Bat Makumba** Elbo Room. 9pm, \$7.  
**Andrew Freeman** Giordano Brothers, 303 Columbus; 397-2767. 8pm, free.  
**Nicole McRory** Johnny Foley's. 9pm, free.

**Julia Francis, Shannon Ferry** Hotel Utah Saloon. 9pm, \$8.

## BAY AREA

**Gator Beat** Ashkenaz. 8:30pm, \$10.  
**"Open Mic with Joan Pez and Girl George"** Starry Plough. 7:30pm, free.  
▶ **Jody Stecher, Kate Brislin, Laurie Lewis, Tom Rozum, Eric and Suzy Thompson, Larry Hanks, Ray Bierl, Faith Petric** Freight and Salvage Coffee House. 8pm, \$19.50. "An Evening Honoring and Benefiting Utah Phillips."

## DANCE CLUBS

**Ay Karamba** Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.  
▶ **Change the Beat** Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.  
**Coco Rico** Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka

and Don Bustamante and guests.  
**Da Showcase** Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.  
▶ **Drunken Monkey** Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.  
**Headphone Mix** Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.  
▶ **Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.  
**Lost and Found** Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.  
**Phuturo** Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.  
**Scenario** Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.  
**Shutter** 330 Ritch. 10pm, free. DJs Nako and Omar spin post-punk, goth, indie, and more. Go

on and put your dark eyeliner on.

▶ **Soul Afrique** John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.  
**Suicide** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. DJ Reagonomix spins new and classic dance, electrotrash, and disco.

## BAY AREA

**Flood Night** Kingman's Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.  
**Makossa** Easy Lounge, 3255 Lakeshore, Oakl; (510) 338-4911. 9pm, free. Classic salsa and breaks with DJs Joe Quixx and Wonway.  
**Zero Worship** Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freakbeat, garage, punk, and new wave. \$2 well drinks with valid student ID. **SFBG**



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 (FREE B4 11:30)

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**DRUNK & HORNY**  
 QUEER BOOZIN & CRUIZIN

SUNDAY MAY 4TH  
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MONDAY MAY 5TH  
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TH **BUILT FOR SPEED**  
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F **PUNK AS FURK**  
 W/ DJ MASTER BLASTER

SA **I ♥ Wet Panties**  
 DJ Jules (1984)

SU **UGLY**  
 W/ DJ ROOSTER

M **Space is the Place**  
 W/DJ Mikey - 60's Psych/Garage Rock

T **BLACK TUESDAYS**  
 W/ THE FIEND

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**\$17**

**UFO**  
**RUFFIANS**

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Vin Sol

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## club list



Yo Majesty plays Slim's Sat/3. | PHOTO BY SETH WALKER

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### ANNIE'S SOCIAL CLUB

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### BALAZO18

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(415) 673-8000

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1233 17th St  
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### BROADWAY STUDIOS

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### BRUNO'S

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(415) 643-5200

### BUBBLE LOUNGE

714 Montgomery  
(415) 434-4204

### BUTTER

354 11th St  
(415) 863-5964

### CAFÉ CLAUDE

7 Claude  
(415) 392-3515

### CAFE COCOMO

650 Indiana  
(415) 824-6910

### CAFE DU NORD

2170 Market  
(415) 861-5016

### CAFE INTERNATIONAL

508 Haight  
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### CASANOVA LOUNGE

527 Valencia  
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### CATALYST COCKTAILS

312 Harriet  
(415) 621-1722

### CAT CLUB

1190 Folsom  
(415) 431-3332

### CITY NIGHTS

715 Harrison  
(415) 546-7938

### CLUB CALIENTE

298 11th St  
(415) 255-2232

### CLUB DELUXE

1509 Haight  
(415) 552-6949

### CLUB NV

525 Howard  
(415) 339-8686

### CLUB SIX

60 Sixth St  
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### CONNECTICUT YANKEE

100 Connecticut  
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### CRASH

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### DALVA

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### DANNY COYLE'S

668 Haight  
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### DELIRIUM

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### DNA LOUNGE

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### DOLCE

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### DOLORES PARK CAFE

501 Dolores  
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### DOUBLE DUTCH

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(415) 503-1670

### DUPLEX

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(415) 355-1525

### EAGLE TAVERN

398 12th St  
(415) 626-0880

### EDINBURGH CASTLE PUB

950 Geary  
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### EIGHT

1151 Folsom  
(415) 431-1151

### ELBO ROOM

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### ELEMENT LOUNGE

1028 Geary  
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### ELIXIR

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### ENDUP

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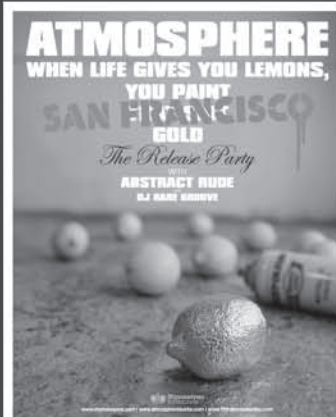


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STILL FROM THE RAPE OF THE SABINE WOMEN

## The Rape of the Sabine Women

**» REVIEW** Eve Sussman and the Rufus Corporation's epic 2006 video opera *The Rape of the Sabine Women* is a sprawling and beguiling reinterpretation of classical myth, art history, and film-as-sculpture. Working improvisationally on the scale of a Cecil B. DeMille production, Sussman — no relation to this critic — and her international cast and crew unfreeze Peter Paul Rubens' and Jacques-Louis David's grand historical tableaux of the oft-painted episode from Rome's founding, in which the women of the Sabine tribe, having been abducted by Roman men, persuade their captors and rescuers to lay down their arms.

Sussman's retelling swaps Italy for Greece and loosely swathes this anti-quarian narrative in mid-century cool. The Roman men — in skinny suits befitting Cold War spies — brood within the desolate classicism of Berlin's Pergamon Museum. After an exhilarating abduction scene crosscut amid the stalls of Athens' meat market, the Sabine women lounge around a modern seaside bungalow like so many extras from an Antonioni film. But while love — or the Stockholm syndrome — saved the day and ensured the future of empire in the original story, Sussman's far more ambiguous finale lingers on the costs of such an intervention. While the film is visually arresting and at times even exhausting, Jonathan Bepler's stunning score — composed of echoing coughs, scuffed museum floors, the rhythmic fall of butchers' knives on wood, shimmering clouds of bouzoukis, and the final tidal wave of a swelling 800-person choir — interacts with the images in a way that gives unexpected heft and affective depth to the constant stream of eye candy. Expect an immersive experience at the piece's San Francisco Museum of Modern Art premiere as cast and choir members — and that fleet of bouzouki players — create a live extension of the film's soundtrack. **(Matt Sussman)**

**THE RAPE OF THE SABINE WOMEN** Opening screenings and performances

Thurs/1–Fri/2, 8 p.m., \$15–\$20; screening and panel discussion Sun/3, 3 p.m.,

\$7–\$10; screenings May 9–June 27, 3 p.m., free with museum admission.

Phyllis Wattis Theater, San Francisco Museum of Modern Art, 151 Third St, SF

(415) 357-4000, www.sfmoma.org

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

## MUSEUMS

**Asian Art Museum** 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. **"Drama and Desire: Japanese Paintings from the Floating World 1690-1850."** Works by major artists of the Edo region. Through Sun/4. **"On Gold Mountain: Sculptures from the Sierra by Zhan Wang."** Steel sculptures. Through Sun/4. **Cartoon Art Museum** 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **"Small Press Spotlight: Joey Sayers."** Works by the creator of *Thingpart* and *The Machine That Travels Through Time*. Through Sun/4.

**Exploratorium** 3601 Lyon; 563-7337. Tues–Sun, 10am–5pm. \$14, \$11 students and seniors, \$9 youths, free for four and under. **"2nd Skin: Imaginative Designs in Digital and Analog Clothing."** The future of fashion. Through Sept 7. **GLBT Historical Society** 657 Mission, gallery no 300; 777-5455, www.glbthistory.org. Tues–Sat, 1–5pm. \$4, \$2 seniors and students. **"Dykes on Bikes: 30 Years at the Forefront."** Exhibit celebrating Dykes on Bikes' place at the front of the SF Pride Parade (reception May 15, 6–8pm). Through July 12.

**Museum of Ancient Civilizations** San Francisco State University, 1600 Holloway, Humanities Building, room 510; 405-0599. Mon–Fri, 11am–4pm. Free. **"Dynasty: The Ancestral Arts of China."** Ancestor portraits in both scroll paintings and sculptures. Through Fri/2. **Randall Museum** 199 Museum Way; 554-9600, www.randallmuseum.org. Tues–Sat, 10am–5pm. Free. **"A-Maze-ing Puzzles."** Interactive puzzle exhibit. Through Thurs/1.

## BAY AREA

**Bay Area Discovery Museum** 557 McReynolds, Sausalito; 339-3900. Tues–Fri, 9am–4pm; Sat–

Sun, 10am–5pm. \$10, \$8 children and seniors. **"Top Secret: Mission Toy."** Kids put on lab coats and discover how toys are made. Through Sun/4. **Cantor Arts Center** Lomita and Museum, Stanford University, Stanford; (650) 723-4177. Wed, Fri–Sun, 11am–5pm; Thurs, 11am–8pm. **"Frederic Church, Winslow Homer, and Thomas Moran: Tourism and the American Landscape."** Examination of the artists in the context of the growing American tourism industry. Through Sun/4. **"Experiments in Navigation: The Art of Charles Hobson."** An exhibit of artist books. Through July 6.

## GALLERIES

### OPENING

**» African American Art and Culture Complex** 762 Fulton; 922-2049. Mon–Sat, noon–5pm. "My Legacy: A Survey of Chukes' Work," sculptures and paintings by Michael Chukes (reception Fri/2, 6–8pm). May 1–Sept 5.

**Andrea Schwartz Gallery** 525 Second St; 495-2090. Mon–Fri, 9am–5pm; Sat, 1–5pm. New paintings by John Belingheri (reception Wed/30, 5:30–7:30pm). Through June 6.

**ARTworkSF** 49 Geary, suite 234; www.artworksfor.com. Tues–Sat, noon–5:30pm. "What Goes Around," group show (reception Thurs/1, 5:30–7:30pm). Through May 31.

**Bonnafont Gallery** 946A Greenwich; 431-7546. Sun, 2–6pm; and by appt. Photographs by Michael Katakis (reception Thurs/1, 6–8pm). May 1–18.

**» Café Royale** 800 Post; 441-4099, www.cafe-royale-sf.com. Mon–Thurs, Sun, 4pm–midnight; Fri–Sat, 4pm–2am. "Give Me a Sign," photographs by Klea McKenna (reception Thurs/1, 8pm–midnight). Through May 31.

**Caldwell Snyder** 341 Sutter; 296-7896. Mon–Sat, 10am–6pm. "Third Time," works by José Gonçalves (reception Thurs/1, 5:30–7:30pm). May 1–31.

**» California College of the Arts Wattis Institute for Contemporary Arts** 1111 Eighth St; www.cca.edu. Tues, Thurs, 11am–7pm; Wed, Fri–Sat, 11am–6pm. "Passengers," works by Gareth Moore (reception Tues/6, 5–7pm). May 6–31.

**Chinese Center** San Francisco Public Library, Main Library, 100 Larkin, third floor; 557-4482, www.sfpl.org. Mon, Sat, 10am–6pm; Tues–Thurs, 9am–8pm; Fri, noon–6pm; Sun, noon–5pm. "Welcoming the Olympics: An Exhibition of Paper Cutouts Depicting Traditional Chinese Sports." Through June 26.

**City Art Cooperative Gallery** 828 Valencia; 970-9900. Wed–Sun, noon–9pm. Group show of member artists, featuring Angel Di Pietrantonio, Suzette Hibble, Susanne Khawand, and Hilary Williams (reception Fri/2, 7–10pm). April 30–May 1.

**» Don Soker Contemporary Art** 49 Geary, suite 418; 291-0966. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. "The Remains," paintings, works on paper, and porcelain sculptures by Victoria Wagner (reception Thurs/1, 5–7pm). May 1–June 14.

**» Fraenkel Gallery** 49 Geary, 981-2661. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. "Stereo," photographs by Christian Marclay (reception Thurs/1, 5:30pm). May 1–June 28. See Picks, page 20.

**Francisco Studio** 2377 San Jose; (608) 658-6812. Open studios group show. Fri/2, 5–8pm; Sat/3, 11am–6pm. Two days only.

**Frankee Uno San Francisco** 1221 Divisadero; 409-1221. Mon–Fri, 11am–7pm; Sat, 10am–5pm. "Tangle," works by Sita Rupe (reception Sat/3, 7–10pm). Through June 1.

**Gallery 291** 291 Geary; 291-9001. Mon–Sat, 11am–6pm. "Jim Marshall in Platinum," photographs (reception Thurs/1, 6–9pm). May 1–June 28.

**» Haines Gallery** 49 Geary, fifth floor; 397-8114. Tues–Fri, 10:30am–5:30pm; Sat, 10:30am–5pm. "Riprap in Bronze," sculptures by Yoshitomo Saito. Through May 17. "Hibernal Dreams," paintings by Patsy Krebs (reception Thurs/1, 5:30–7:30pm). May 1–31.

**Hayes Valley Market** 580 Hayes; 846-7188. Wed–Sun, noon–7pm. "Uncharted: Imaginary Landscapes," group show (reception Sat/3, 5–8pm). May 3–25.

**Gallery 101** Hunters Point Shipyard, Bldg 101, Donahue and Innes; (888) 640-5554. Open studios (reception Fri/2, 6–9pm). Sat/3–Sun/4, 11am–6pm.

**Katz Snyder Gallery** Jewish Community Center of San Francisco, 3200 California, second floor; 292-1233. Mon–Thurs, 8am–10pm; Fri–Sun, 8am–6pm. "The Backlit World," picture-stories and drawings by Ben Katchor (in conversation with Josh



Kornbluth, May 12, 8pm). May 1-30.

**Kings Gallery, First Unitarian Universalist Church and Center** 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, 9am-3pm. Collages, paintings, and prints by Jennifer Alpaugh, Tama Blough, Kathy Dybeck, Melinda Lightfoot, and Patricia Sundgren Smith (reception Sun/4, 12:30-2:30pm). May 4-June 22.

» **Lab** 2948 16th St; 864-8855. Wed-Sat, 1-6pm. "Subversive Complicity," group show (reception Thurs/1, 6-9pm). May 1-24.

**Lahaina Galleries** 645 Beach; 749-1000. Call for hours. Works by Hisashi Otsuka. Fri/2, 5:30-8:30pm. One day only.

**Little Tree Gallery** 3412 22nd St; 643-4929, www.littletreegallery.com. Thurs, 3-8pm; Fri-Sat, noon-8pm; Sun, noon-6pm. "The Master's Tools (Decay Goes Both Ways)," works by Lacey Jane Roberts (reception Sat/3, 6-9pm). May 3-31. **Sharon Art Studio** Golden Gate Park, next to Children's Playground, adjacent to Sharon Meadow; 753-7005. "Celebrating the Family Tree," art auction and fundraiser. May/4, 2-6pm. One day only.

» **Space Gallery** 1141 Polk; 377-3325. Wed-Thurs, 1-5pm; Fri-Sun, 7pm-midnight. "Adrift," works by Joe Koller (reception Sat/3, 8pm). Through May 7.

» **Queen's Nails Annex Gallery** 3191 Mission; 648-4564. Fri-Sun, noon-6pm. "This Is Not an Auction / This Is a Terrarium," group show (auction May 9, 7-11pm). Through May 8.

**San Francisco Main Library** 100 Larkin, sixth floor; 557-4277. Daily, 9am-6pm. "Realia," group show of emerging artists, architects, and designers from the California College of the Arts (reception Sat/3, 4-5pm). May 3-June 26.

**SomArts Cultural Center Main Gallery** 934 Brannan; 864-4126. Tues-Fri, 2-7pm; Sat, 1-5pm. "70/30: Seventy Years of Living, Thirty Years of Art," works by Flo Oy Wong (reception Thurs/1, 5-8:30pm). May 1-25.

**Sweet Inspirations** 2239 Market; 621-8664. Sun-Thurs, 7am-11:30pm; Fri-Sat, 7am-12:30am. "All of Us — Yesterday, Today, and Tomorrow," paintings by S. Newman. May 3-30.

» **Toomey Tourell Fine Art** 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Collective Dissolve," works by Roni Feldman (reception Thurs/1, 5:30-7:30pm). May 1-31.

## BAY AREA

**Art on Broadway** 2625 Broadway, Redwood City; www.artonbroadway.com. Tues-Fri, 11am-5pm; Sat by appt. "Metamorphosis," group show (reception May 10, 7-10pm). May 1-June 15.

**Berkeley Public Library, North Branch** 1170 The Alameda, Berk; (510) 981-6107. Tues, Fri-Sat, 10am-6pm; Wed-Thurs, noon-8pm. "27th Annual Quilt Show," featuring quilts by Dorothy Vance and others. May 2-28.

**Caldwell Gallery** 400 County Center, Redwood City; (650) 591-2101. Mon-Fri, 9am-5pm. "Extra Ordinary Nature," mixed-media paintings by Werner Glinka. May 2-June 30.

**Cohn-Stone Glass Studios** 560 S 31st St, Richmond; (510) 234-9690. Fri-Sun, 9am-4pm. "Organically Blown," art glass group show. May 2-4.

**Compound Gallery** 6604 San Pablo, Oakl; (510) 655-9019. Sat-Mon, noon-5pm. "Multiplicity," works by Steven Barich (reception Fri/2, 7-10pm). May 2-28.

**1870 Art Center** 1870 Ralston, Belmont; (650) 595-9679. Thurs-Sun, 1-5pm.

"Rites of Spring," works by 28 studio artists. May 1-June 16. "Open Studios," group show. Sat/3-Sun/4. Two days only.

» **Frank Bette Center for the Arts** 1601 Paru, Alameda; (510) 523-6957. Tues-Sat, 11am-7pm; Sun, 11am-5pm. "Aerial Suspension," group show; "Watercolor Student Showcase: Aerial Suspension," student group show (reception Fri/2, 7-9pm). May 2-31.

**Gathering Tribes Gallery** 1573 Solano, Berk; (510) 528-9038. Sun, 11am-6pm; Mon-Sat, 10am-6pm. Zuni fetish carvings by Lena and Evalena Boone. Sat/3-Sun/4. Two days only.

» **The Hive** 301 Jefferson, Oakl; (510) 839-4000. Hours by appt. only. "Blue Alchemy," works by Ellen Fadar, Miriam Fagan, Elise Morris, Judi Pettite, and Jessica Serran, featuring the use of the natural pigment wood (reception Fri/2, 6-9pm). May 1-21.

**Joyce Gordon Gallery** 406 14th St, Oakl; (510) 465-8928. Wed-Fri, noon-7pm; Sat-Sun, 1-4pm. Recent paintings by Chris Trueman (reception Fri/2, 5:30-9:30pm). May 2-June 26.

**Julie's Coffee and Tea Garden** 1223 Park, Alameda; (510) 865-2365. Mon-Tues, 7am-9pm; Wed, 7pm-6pm; Sat-Sun, 8am-7pm. "Delightful Dollies," mixed-media and computer-generated collage by Donna Mae Montgomery (reception Fri/2, 6:30-8:30pm). May 2-June 24.

**K Gallery** Rhythmix Cultural Works, 2513 Blanding, Alameda; (510) 845-5060. Mon-Thurs, 6-9pm; Sat-Sun, 10am-5pm. "Printmakers in Paradise: Landscapes of the San Francisco Bay Area," group show (reception Fri/2, 6-8pm). May 2-30.

**Mercury 20 Gallery** 25 Grand, Oakl; (510) 866-8808. Fri-Sat, noon-3pm; and by appt. "Reading History: Reconstructed Books," works made from discarded library materials by Mary V. Marsh (See Picks, page 20); "The Dress Form Dialogues: Meditations on Beauty," works by Laura van Duren (reception Fri/2, 6-9pm). May 2-31.

» **Mills College Art Museum** 5000 MacArthur Blvd, Oakl; (510) 430-2164. Tues, Thurs-Sat, 11am-4pm; Wed, 11am-7:30pm; Sun, noon-4pm. "MFA Exhibition 2008," group show (reception Sun/4, 3:30-5:30pm). May 4-June 1.

» **NoneSuch Space** 2865 Broadway, second floor, Oakl; (510) 625-1600. Wed-Sat, 1-6pm. "Roots of My Heart: 2001-2008," paintings by Ann Skinner-Jones (reception Fri/2, 6-10pm). May 2-June 21.

**Oakland History Room** Oakland Public Library, 125 14th St; (510) 238-3222. Mon-Tues, Sat, 10am-5:30pm; Wed-Thurs, noon-8pm; Fri, noon-5:30pm; Sun, 1-5pm. "The A's: Still in Oakland After 40 Years," photographs and memorabilia. Through Aug 29.

**O'Hanlon Center for the Arts** 616 Throckmorton, Mill Valley; 388-4331. Tues-Sat, 10am-2pm; and by appt. "The 3rd Dimension: Contemporary Sculpture at O'Hanlon Center for the Arts," juried group show (reception Tues/6, 6-8pm). May 6-29.

**Osher Marin Jewish Community Center** 200 N San Pedro, San Rafael; 444-8000. Call for hours. "American Resting Place," photographs by Reid S. Yalom (reception May 8, 6:30pm). May 2-July 1.

» **Rock Paper Scissors Gallery** 2278 Telegraph, Oakl; (510) 238-9171. Tues-Sun, noon-7pm. "ArtEzen: Youth Sprouting Change," multi-media group show by participants of the RPS eco-fashion program (reception Fri/2, 6-9pm). May 2-23.

» **Well** 4233 Telegraph, Oakl; (510) 653-4308. "Infernal Soundtrack," paintings by Fred Rinne (reception Fri/2, 7-10pm). May 2-31.

## ONGOING

**Academy of Art University Galleries** 79 New Montgomery; www.academyart.edu. Mon-Fri, 9am-6pm; Sat, 9am-5pm. "Colors 73/Money," photographs and installation by Enrico Bossan and Erik Ravelo of *Colors Magazine*. Through Thurs/1.

» **AfterModern Contemporary Fine Art** 445 Bryant; 512-7678. Tues-Fri, 10:30am-5pm; Sat, noon-5pm; and by appt. "Ethereal Realities," paintings by Molly McCracken Kumar. Through Sun/4.

» **Brown Bear** 289 Divisadero; 626-5779. Call for hours. New works by Hannah Hooper. Through May 28.

**Fifty24SF Gallery** 252 Fillmore; 252-9144. Thurs-Fri, noon-7pm; Sat-Sun, 1-7pm. Works by Lucy McLauchlan; "Ceci n'est pas Graffiti," works by Slick. Through Thurs/1.

**Fisher Children's Center** San Francisco Public Library, Main Library, 100 Larkin, second floor; 557-4277. Mon, Sat, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sun, noon-5pm. "Dance and Information Technology (Dance-IT)," interactive digital media installation. Through Sun/4.

» **Gallery 1988** 1173 Sutter; 409-1376. Tues-Sat, noon-7pm. "Human Nature," new paintings, drawings, and prints by Roland Tamayo. Through May 10.

**Hedge Gallery** 48 Gold; 433-2233. Mon-Fri, 10am-6pm; Sat, 11am-5pm. Ceramic sculptures by Paul Philp. Through Sat/3.

**Hosfelt Gallery** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Inelastic Collision," works by Reed Danziger; "Fox in the Mirror," video works by Liliana Porter. Through Sat/3.

» **Iceberger Gallery** 3150 18th St, no. 109; 225-8392. Call for hours. "Green River," photographs by Nick Meyer. Through Sun/4.

» **Intersection for the Arts** 446 Valencia; 626-2787. Tues, by appt; Wed-Sat, noon-5pm.

"How I Learned To..." collaborative installation by Michele Carlson and Weston Teruya. Through May 24.

**John Berggruen Gallery** 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. New Paintings by Tom McKinley. Through Sat/3.

**Manilatown Center** 868 Kearny; 399-9580. Tues-Sat, 1-6pm. "A Woman's Plight/A Woman's Right," group show. Through Sat/3.

» **Meridian Gallery** 535 Powell; 398-7229. Tues-Sat, 11am-5pm. "New Exercises," works by Franck André Jamme; "Dhyana," contemporary anonymous Tantric drawings from Rajasthan; "Form +," works by Todd Bura, Léonie Guyer, Prajakti Jayavant, Phil McLaughy, Evelyn Reyes, and Dean Smith. Through Sat/3.

**Micaëla** 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. "BAG'O NEO/New Modernism," group show. Through Fri/2.

» **Mission 17** 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. "Jonestown Had a Garden," installation by Karin Smith. Through May 23. See Picks, page 20. **MMGalleries** 101 Townsend, suite 207; 543-1550. Tues-Fri, 11am-5pm; Sat, noon-4pm. "How to Talk Dirty and Influence People," metal sculptures by David Buckingham; "Portraits," portraits of online avatars by Eva and Franco Mattes (closing reception Fri/2, 5:30-7:30pm). Through Sat/3. **Modernism** 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. "West Coast Abstraction," group show; "Reverie," paintings by Mark Stock. Through Sat/3.

» **Park Life** 220 Clement; 386-7275. Daily, 11am-8pm. "We're Still Here But We Have Changed," paintings and drawings by Kill Pixie and Ryan Scott Shaffer. Through Mon/5. **Presidio Officers' Club Exhibition Hall** 50 Moraga; 561-5500, www.presidio.gov. Wed-Sun, 11am-5pm. "Transforming Art," works by Chris Hardman. Through Sun/4.

**Rhodes and Fletcher, LLC** 465 California; 673-3080. Mon and Fri, 9am-5pm. "Charge It," group show on the subject of debt. Through June 18.

**Southern Exposure** 417 14th St; 863-2141. Tues-Sat, 3-6pm. "Vapor," group show on the declining state of our air quality. Through Sat/3.

» **Swell Gallery** San Francisco Art Institute, SFAI Graduate Student Center, 2565 Third St; 641-1241. Mon-Sat, 9am-6pm. Works by WonTae Seo. Through Fri/2.

**Triple Base** 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. "Misfits," works by Todd Bura. Through Sun/4.

» **Ways and Means** 938 Howard; www.waysnmeans.org. Daily, noon-6pm. "Ways and Means," group show of up and coming San Francisco Art Institute student artists. Through Fri/2.

## BAY AREA

» **Basil Racuk** 2556 Telegraph, Berk; (510) 409-4452. Thurs, 6-9pm, Sat-Sun, 2-6pm. "Parallel Evidence (12 Months)," installation by Katie Lewis. Through Mon/5.

**Gallery 555** 555 12th St, Oakl; (510) 238-6836. Mon-Fri, 7am-6pm (third Thurs, 7am-8pm). Works by Jenny E. Balisle and Sam Perry. Through Fri/2.

» **Gallery Route One** 11101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed-Sun, 11am-5pm. "The Exposed Vessel," mixed media sculptures by Arianne Z. Dar; mixed media paintings by Will Thoms; paintings by Gloria Matuszewski; "Gate, Gate: Portals and Passages," installation by the Root 1 Collaborative Mayhem Collective. Through Sun/4.

» **Giorgi Gallery** 2911 Claremont, Berk; (510) 848-1228. Wed-Sun, 11am-6pm. Japanese prints by Iwao Akiyama, Arie Furumoto, Hideo Hagiwara, Takahiko Hayashi, and Tanaka Ryohei; sculptures by Elizabeth Dante and Philip Schurman. Through Sun/4.

**Headlands Center for the Arts** Fort Barry, bldg 944, Sausalito; 331-2787, www.headlands.org. Mon-Fri, 10am-5pm; Sun, noon-5pm. Photographs by Mariah Hess. Through Mon/5.

**Issues** 20 Glen, Oakl; (510) 652-5700. Daily, 8am-8pm. "Radio Wine, Paintings about Language," works by Obi Kaufmann. Through Thurs/1.

» **Johansson Projects** 2300 Telegraph, Oakl; 999-9140. Thurs-Sun, noon-6pm; and by appt. "Propagations," works by Alexis Amann, Kiersten Essenpreis, Paul Hayes, Tadashi Moriyama, and Rebecca Whipple. Through Fri/2.

**Oakland Museum of California at City Center** 1111 Broadway, sculpture court, Oakl; (510) 238-6836. Mon-Fri, 7am-7pm (third Thurs, 7am-8pm). Sculptures by Sean Olson. Through Thurs/1.

**Oakopolis Creativity Center** 447 25th St, Oakl; www.oakopolis.org. By appt. "Earth Days," works by Irene Imfeld, Andrew Kaluzynski, and Carrie Lederer (closing reception May 2, 7-10pm). Through Sat/3.

» **Rowan Morrison Gallery** 330 40th St, Oakl; www.rowanmorrison.com. Wed-Sat, 11am-6pm; and by appt. "I Know How You Feel Outside," mixed media paintings and works on paper by Michelle Huber. Through Sat/3.

» **Wiegand Gallery** Notre Dame de Namur University, 1500 Ralston, Belmont; (650) 508-3595. Tues-Sat, noon-4pm. "Materials and Meaning, 15 Years: A Selection," works by Hardy Hanson. Through Sat/3. **SFBG**

# How do you keep up with current events?

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## stage

At left, local dance theater troupe inkBoat struck a triumphant *c(H)ord* in the piece's world premiere at Yerba Buena Center for the Arts. At right, Gennadi Nedgi, Joan Boada, and Jaime Garcia Castilla in Yuri Possokhov's *Fusion* at the San Francisco Ballet.

INKBOAT PHOTO BY MOMO; SF BALLET PHOTO BY ERIK TOMASSON



# Loss leader

## *The Monkey Room's* monkey business is familiar

By Robert Avila  
 > a&cletters@sfbg.com

The head of a team of HIV researchers (Lauren Grace) tries to safeguard what may be a breakthrough — a concoction they have been testing on monkeys seems, albeit mysteriously, to inhibit transmission of the virus in *The Monkey Room*. Meanwhile, a fallen fellow researcher turned funding hatchet man (a slickly imposing Robert Parsons) acts as proverbial wolf at the door. Time and money are running out; desperate measures must be taken.

Unfortunately, despite sharp performances by director Mark Routhier's cast (which includes Jessica Kitchens and Kevin Rolston), the nature and impact of these measures seem artificially flavored in Magic Theater's world premiere of *The Monkey Room*. This is a little surprising, given that *Monkey Room* playwright Kevin Fisher's background in epidemiology and HIV diagnosis research make him something of an insider. If Fisher's laboratory drama doesn't go very far, it has less to do

with the play's familiarity with the subject — including, one assumes, the sexual and bureaucratic politics of the lab, which here get respectively physical and fiscal. In its lightly comic mode, the play credibly suggests how such politics (especially the latter) push the pace of research, often unreasonably and recklessly. But this is no great revelation.

### INKBOAT STRIKES A CREATIVE C(H)ORD

The opening notes of inkBoat's *c(H)ord* were struck forcefully by a tall man with a shorn head and a microphone (Sten Rudström): "Every picture requires a frame," he intoned, pointing to the stage. "Tonight, this is your frame. But I'm not here to explain things," he continued. "This is a warning. At one time this place was ruled by dinosaurs. Now all we have is birds. Get out. Get out while you still have a chance."

Of course, it's a little late for that. But the sense of life's transitory, muddled magic was distilled so wonderfully here that for a time we glimpsed an aboriginal point of entry: when the

first humans were a loose-knit tribe of sensuous, wondering wanderers arriving from nowhere.

In this ambitious new work, which enjoyed its world premiere April 24-26 at the Yerba Buena Center for the Arts, a low wooden mound bathed in ochre light functioned as a perch and refuge to these wanderers, an appropriately international cast of excellent modern dancers. The costumes shared a uniform tone while suggesting a mishmash of cultures and periods, a feeling underscored by the polyglot dialogue that came in snatches, whispers, wails, shrieks, and songs alternately delicate and boisterous. The dynamic vocabulary of movement on display, the pantomime, the raucous drum line, the insubstantial yet gracefully human shadows against the wall, the outbursts of absurdist humor and surrealist provocation, the sudden solo flights and incandescent duets — all of these added up to a deft, often exhilarating continuation of inkBoat founder and choreographer Shinichi Iova-Koga's hybrid, internationally collaborative explorations over the past decade. **SFBG**

### MONKEY ROOM

Wed/30–Sat/3, 8 p.m.; Sun/4, 2:30 and 7 p.m., \$20–\$45  
 Magic Theatre, Fort Mason Center, Bldg. D, Marina and Buchanan, SF (415) 441-8822, [www.magictheatre.org](http://www.magictheatre.org)

### CLASSICAL, REMIXED

Ten world premieres in three days is a huge deal, even for a troupe as accomplished as the San Francisco Ballet. Even so, it was disappointing that the choreographic choices for the New Works Festival — the culmination of a season-long celebration of SFB's 75th anniversary — were, for the most part, so extraordinarily conservative. Artistic director Helgi Tomasson has been far more adventurous in the past in challenging audiences and dancers alike. Despite these limitations, the performances were a festive end to an important company milestone. That four of the 10 anointed choreographers were homegrown added a special luster. Generally, ballet companies are not known for fostering in-house talent; this one does. Val Caniparoli, Julia Adam, and Yuri Possokhov, who all have international careers now, started choreographing while still dancing with the company. Margaret Jenkins, who taught modern dance at SFB for years, could not be farther removed from being a ballet choreographer. Hers was Tomasson's single most daring commission.

Even within the conventions of the ballet medium, the four pieces were worlds apart. Ballet, after all, is a language that can be modulated and used for poetic, dramatic, humorous, and narrative purposes, just like English or French. Though not totally successful — due to issues of timing and some musical disconnects — the originality of the concept and of its realization made Adam's *A rose by any other name* the festival's winner for me. A sly yet ever-so-elegant take on the apogee of 19th-century classicism, *The Sleeping Beauty*, *A rose* tweaked conventions thoughtfully and charmingly.

Jenkins' *Thread* translated her free-flowing approach to movement onto a ballet company. She explored the myth of Ariadne, who spun a thread to keep her lover Theseus safe from the Minotaur and was later betrayed by him. Though Jenkins kept the story on the metaphoric level, using language both balletic and individualized, it was as clear a narrative as she has worked with in a long time. Caniparoli's enthusiastically acclaimed portrait of repressed womanhood in *Ibsen's House* appealed because of his proven ability to create easily flowing phrases, but his character delineations needed to be much sharper. SFB resident choreographer Possokhov's fine *Fusion* put the spotlight on styles of male dancing and included three sparkling pas de deux. There would be many more of them to come in the following week. **(Rita Felciano)**

### SAN FRANCISCO BALLET'S "NEW WORKS FESTIVAL"

Through May 6

See Web site for schedule, \$20–\$265

War Memorial Opera House, 301 Van Ness, SF (415) 553-4655, [www.sfballet.org](http://www.sfballet.org)





## Sara Shelton Mann

» **PREVIEW** Only a few seasons into a more extensive performance schedule, ODC Theater began an extensive remodeling of its well-appointed building on 17th Street at Shotwell — and found itself without a space to showcase its work. What to do? Artistic director Rob Bailis seized the opportunity to move a few blocks up the street to the much beloved but lately much neglected Theater Artaud. For the rest of the year, ODC Theater plans to take advantage of the cavernous space, decent technical equipment, and stadium seating with a series of mini-festivals. “For the Record,” the first in the series, examines the relationship between the body dancing and the body politic with three separate programs.

Few in the Bay Area dance world have examined this nexus more extensively than Sara Shelton Mann, whose works make up the second week of the festival. Founder of the highly praised Contraband, she revolutionized multi-disciplined dance theater, launching the careers of original thinkers and artists as Kim Epifano, Jess Curtis, and Keith Hennessy. Shelton Mann is working with fewer dancers these days but is no less committed to digging into the flesh. For proof, watch her dance/video trilogy *Inspirare*, three years in the making. In *Telios/Telios*, two couples — Kathleen Hermesdorf and Yannis Adoniou, and Hana Erdman and Alex Zendzian — reprise their passionate give-and-take roles of 2006. In *Inspirare*, Hermesdorf and Maria Francesca Scaroni expand notions of the body’s physicality. The triptych opens with its newest section, the ensemble piece *RedGoldSky*, which Shelton Mann describes as a “stream of consciousness ramble that touches on the absurd.” (Rita Felciano)

**SARA SHELTON MANN** Thurs/1-Sat/3, 8 p.m., Theater Artaud, 450 Florida, SF \$20–\$25. (415) 626-4370, [www.odctheater.org](http://www.odctheater.org)

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings.

## THEATER

### OPENING

**The Breast of Sherry Glaser** Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, [www.themarsh.org](http://www.themarsh.org). \$22-35 sliding scale (\$15-24 during previews). Previews Fri/2-Sat/3 and May 8-10 and 15, 8pm. Opens May 16, 8pm. Runs Thurs-Sat, 8pm. Through June 14. In an effort to entertain, raise money for an Iraqi orphanage, and foster world peace, Glaser bares all for her solo show.

**Curse of the Starving Class** American Conservatory Theater, 415 Geary; 749-2228, [www.act-sf.org](http://www.act-sf.org). \$17-71. Opens Wed/30, 8pm. Runs Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. No matinee May 21. Additional performance Sun/4, 7pm. Through May 25. A.C.T. presents Sam Shepard’s 1978 play pitting American Dream against American Reality when a father returns home from WWII and starts drinking heavily.

**A Midsummer Night’s Dream** Curran Theatre, 445 Geary; 512-7770, [www.shnsf.com](http://www.shnsf.com). \$35-80. Opens Tues/6, 8pm. Runs Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through

June 1. Director Tim Supple incorporates martial arts action and acrobatics into a South Asian-flavored version of Shakespeare’s magical comedy.

**The Odyssey** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$10-15. Opens Thurs/1, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through May 11. NCTC’s Teen Performance Ensemble make the Homeric journey. **“Sweetie” Tanya: The Demon Barista of Valencia Street** Exit Theatre, 156 Eddy; [www.theexit.org](http://www.theexit.org), [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25. Opens Fri/2, 8pm. Runs Thurs-Sat, 8pm. Through May 24. Cassandra’s Call Productions returns with a new run of its gender-reversal version of Steven Sondheim’s popular musical *Sweeney Todd: The Demon Barber of Fleet Street*.

### BAY AREA

**3 Vanek Plays: Audience, Unveiling, and Protest** Jewish Community Center of the East Bay, 1414 Walnut, Berk; 1-800-838-3006, [www.jcceastbay.org](http://www.jcceastbay.org). \$15-20. Opens Thurs/1, 8pm. Runs Thurs and Sat, 8pm; Sun, 2 and 7pm. No shows May 8-11. Through May 18. Eastenders Repertory Company perform three plays by former dissident of Czechoslovakia turned president of the Czech Republic, Václav Havel.

**Sunrise at Campobello** Willows Theatre, 1975 Diamond Blvd., Concord; (925) 798-1300, [www.willowstheatre.org](http://www.willowstheatre.org). \$30-40.

CONTINUES ON PAGE 48 »

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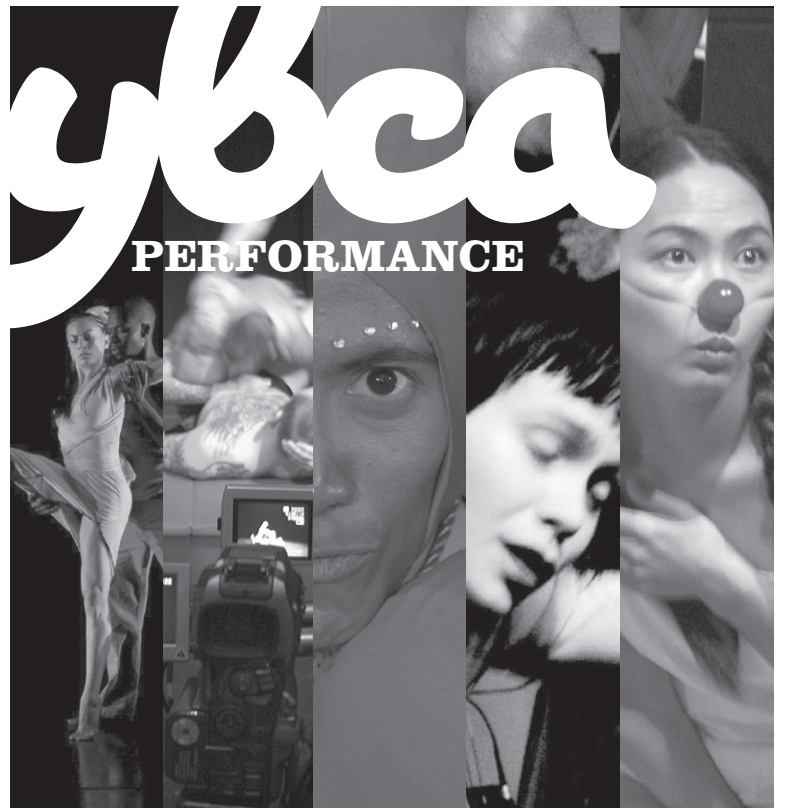
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### IDENTITY SHIFTS: BAY AREA RESPONSE

Thu, May 8–Sat, May 10, 8 pm • Forum  
\$25 regular, \$21 seniors, students & teachers /  \$19 YBCA Members

YBCA is pleased to present another series of new work featuring extraordinary local performance artists. This time we’ve asked them to respond to our Big Idea, Identity Shifts, and specifically our current exhibition, *The Way That We Rhyme: Women, Art & Politics*. The lineup of innovative, boundary-breaking visionaries exemplifies the spirit of the YBCA Performance series.

**JANE CHEN AND KAZUMI KUSANO**  
*The Kazumi and Jane Comedy Hour*

**JENNIFER LOCKE**  
Multimedia Wrestling Performance

**GIGI OTÁLVARO-HORMILLOSA (A.K.A DEVIL BUNNY IN BONDAGE)**  
*Big Pink*

**PAIGE STARLING SORVILLO/BLINDSIGHT**  
*Pavlova*

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*The Quetzal in Flight*



### WHAT'S THE BIG IDEA DAY

Sat, May 10, noon • Grand Lobby, Galleires, Forum & Screening Room  
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FREE all-day for everyone. YBCA invites you to an open house festival of exciting events & exhibitions that highlight the last Big Idea of the season—Identity Shifts. Enjoy visual art, Latin rhythms by DJ La Niche, a body-rocking performance by Sisterz of the Ungerground, a comedy showcase featuring Samantha Chase and Ali Wong, hands-on workshops, exhibition tours, film screenings and food & drinks! Get an introduction to the diverse programming that YBCA offers everyday. The first 100 visitors receive a FREE custom, screen printed T-shirt!

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# FRIDAY NIGHTS

@the de Young

**MAY 2**

## FRIDAY NIGHTS PARTY ON!

5:00 p.m.–8:45 p.m. with live music and cocktails.  
Regular museum admission prices apply.

**VIEW** the new exhibition *Jane Hammond: Paper Work*. The New York artist uses a fixed lexicon of 276 images to create 30 large-scale paintings and works on paper, both flat and three-dimensional, that layer prints, photocopies, and photographs with collage and handwork. And, see the special exhibition *Gilbert & George* where the artists put themselves at the center of their artwork, eliminating the distinction between artist and art.

**EXPERIENCE** Velocity Circus inspired by the work of Jane Hammond. A surreal cast of characters will perform including acrobats, contortionists, fortune tellers, musicians and comedians.

**CREATE** your own scrapbook page inspired by the mixed-media artwork of Jane Hammond.

**LISTEN** to Jane Hammond as she discusses her work for the 2008 Anderson Graphic Arts Lecture. Free after museum admission and seats at the lecture are on a first-come, first-served basis.



Credit: Gilbert & George, *WINTER FLOWERS*, 1982. The Carol and Arthur Goldberg Collection. © Gilbert & George

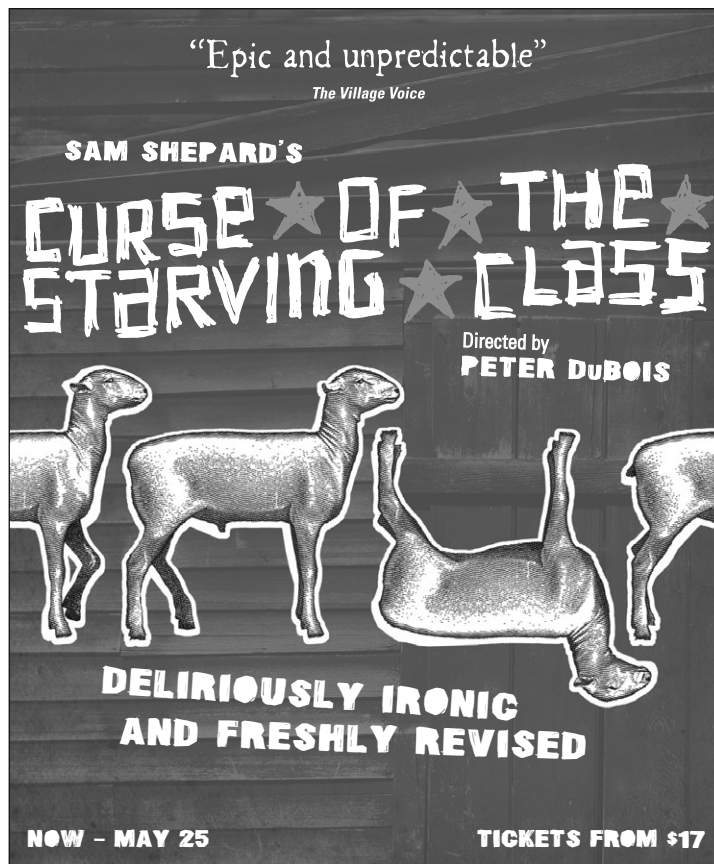
# de Young

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



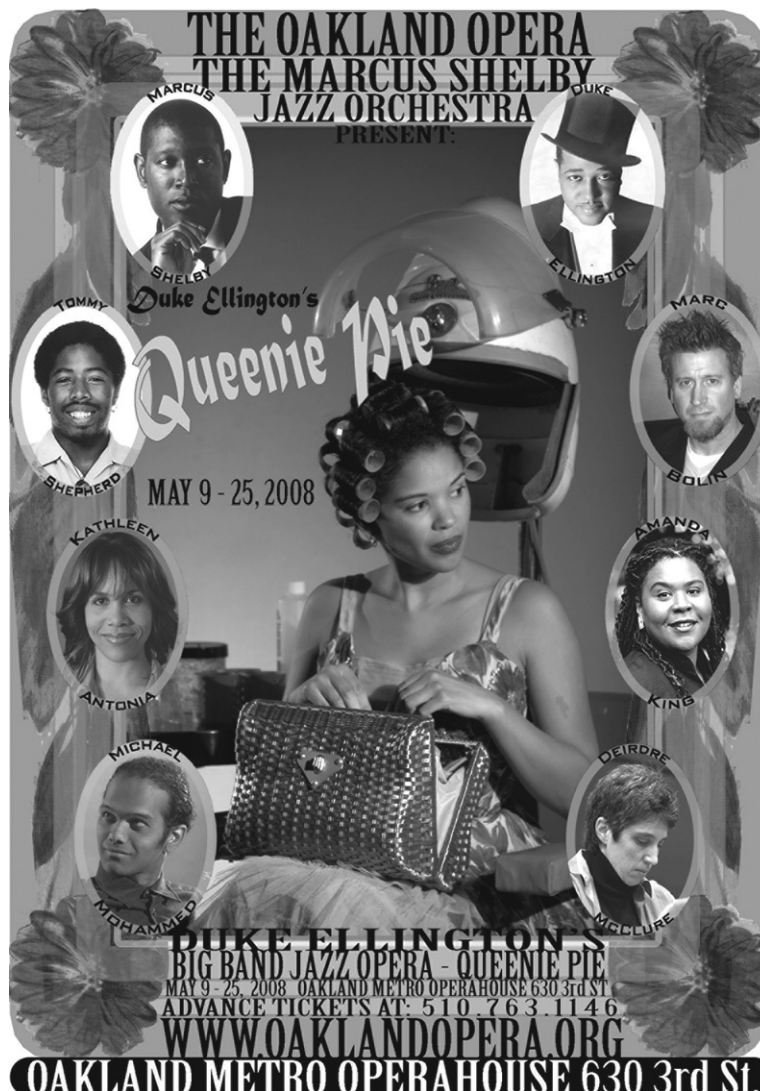
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## STAGE

### OPENING CONT>>

Opens Wed/30, 7:30pm. Runs Wed-Thurs, 7:30pm (also Wed, 3:30); Fri-Sat, 8pm (also Sat, 2pm); Sun, 3pm. Through June 1. Dore Schary's drama depicts President Franklin D. Roosevelt's early days in politics.  
**'Tis Pity She's a Whore** Impact Theatre, La Val's Subterranean, 1834 Euclid, Berk; (510) 464-4468, [www.impacttheatre.com](http://www.impacttheatre.com). \$10-15. Opens Fri/2, 8pm. Runs Thurs-Sat, 8pm. Through June 7. Trouble ensues when a hot brother and sister fall in love, do it, and get pregnant in John Ford's play directed by Impact's Melissa Hillman.

### ONGOING

**And if We Shadows — Scenes from a Circus** Life Brava Theater Center, 2781 24th St; 665-2276, [www.citycircus.org](http://www.citycircus.org). \$12.50-\$25. Fri-Sat, 8pm (also Sat, 3pm); Sun, 3pm. Through May 11. Tim Barsky directs and Shannon Gaines choreographs a circus show featuring performances by breakdancers, aerialists, contortionists, and acrobats.

**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

**Coco** Eureka Theatre, 215 Jackson; 255-8207. \$22-38. Thurs-Fri, 8pm; Sat, 6pm; Sun, 3pm. Additional matinee Sat/3, 1pm. Additional show May 7, 7pm. Through May 11. Andrea Marcovicci stars in 42nd Street Moon's musical production about the life of the French designer, Gabrielle Coco Chanel.

**Flaming Sin: London's Grand Guignol** Hypnodrome, 575 Tenth St; 377-4202, 1-800-838-3006, [www.thrillpeddlers.com](http://www.thrillpeddlers.com), [www.brownpapertickets.com](http://www.brownpapertickets.com). \$20 (\$69 for "shock box" seats). Fri/2-Sat/3, 8pm. Going to the Hypnodrome, where Grand Guignol theater company Thrillpeddlers dwell, is spooky enough. The cast of characters that greet you as you enter the ramshackle warehouse situated on a deserted SoMa corner under a freeway overpass exude a distinct Addams Family vibe. Even though they couldn't be more welcoming, you can't help be a little fretful of these macabre-loving creatures of the night. What might they do to you once you've let your guard down? It's guaranteed that they'll treat you to an arousing evening of theater, as they have done for many audiences over the past 18 years. The current production brings to life an early work of Noel Coward's, *The Better Half*, written for the Grand Guignol of London in 1921 when the master of English wit was only 22, and then swiftly buried by Lord Chamberlain, who did not approve of the "loose" morals depicted in this short, sexy one-act in which Alice Louise as Alice executes the loquacious dialogue at just the right clip. After that little joy ride, André de Lorde and Alfred Binet's thoroughly eerie *Old Women* traps you in a deep freeze. The post-show skits and film clips range from the kinky to creepy — especially when the lights go all the way out. (Giattina)

**LUV** Actors Theatre of SF, 855 Bush; 345-1287, [www.actorstheatresf.org](http://www.actorstheatresf.org). \$10-30. Extended run: Wed/30-Sat/3, 8pm. The action gets silly in Murray Schisgal's absurd comedy about three associates in the throes of existential despair.

**Monkey Room** Magic Theatre, Fort Mason Center, bldg D, Marina and Buchanan; 441-8822, [www.magictheatre.org](http://www.magictheatre.org). \$20-45. Wed/30-Sat/3, 8pm; Sun/4, 2:30 and 7pm. In Kevin Fisher's new play, a researcher goes to great lengths to find a vaccine for HIV before her funding runs out. See "Loss leader," page 46

**Out Cry** Next Stage Theater, 1620 Gough; [www.internationaltheaterensemble.com](http://www.internationaltheaterensemble.com). \$15-25. Fri-Sat, 8pm; Sun, 2pm. Through June 1. Felicia Faulkner, a cousin of the famed Southern writer and close friend of Tennessee Williams, portrays the lead role in the belated playwright's drama.

**Point Break Live!** Xenodrome, 1320 Potrero; 1-866-811-4111, [www.pointbreaklive.com](http://www.pointbreaklive.com), [www.theatermania.com](http://www.theatermania.com). \$25. Fri, 8pm; Sat, 7:30 and 10pm. Through June 28. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**7 Sins** Theatre Rhinoceros, studio, 2926 16th St; 861-5079, [www.therhino.org](http://www.therhino.org). \$10.



Extended run: Fri-Sat, 8pm. Through May 17. James Judd stars in a comedic solo show about his life of committing cardinal acts of badness. **Son of Sam I Am** Garage, 975 Howard; 585-1221, www.pusworks.org, www.brownpapertickets.com. \$15-20. Thurs/1-Sat/3, 8pm. Chicago-based Performers Under Stress take on short and obscure works by Samuel Beckett.

**Thrill Me: the Loeb Story** New Conservatory Theatre Center, Walker Theatre, 25 Van Ness; 861-8972, www.nctcsf.org. \$22-40. Wed/30-Sat/3, 8pm; Sun/4, 2pm. Stephen Dolginoff bases his play on the true story of two young Chicago law students who became known as the “thrill killers” in 1924.

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

**What Mama Said about “Down There”** Our Little Theater, 287 Ellis; 928-4060, www.celebrateclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

**Winnie the Pooh** Young Performers Theatre, Fort Mason Center, Marina and Buchanan, bldg C, third floor; 346-5550, www.ypt.org. \$7-10. Sat-Sun, 1pm (also Sun, 3:30pm). Through May 18. Pooh and the gang get into the usual mischief.

## BAY AREA

**Figaro** Berkeley Repertory, Roda Theatre, 2015 Addison; Berk; (510) 647-2917, www.berkeleyrep.org. \$13.50-69. Tues and Fri-Sat, 8pm (also Thurs and Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through June 8. Theatre de la Jeune Lune returns to the Rep with a fresh interpretation of Mozart’s opera by incorporating characters from the plays of Pierre Beaumarchais into the action.

**Foxfire** Contra Costa Civic Theatre, 951 Pomona, El Cerrito; (510) 524-9132, www.ccct.org. \$11-18. Fri-Sat, 8pm; Sun, 2pm. Through May 11. An Appalachian widow grapples with keeping her farm or selling it in Susan Cooper and Hume Cronyn’s play.

**Future Me** Berkeley City Club, 2315 Durant, Berk; (510) 436-5085, www.theatrefirst.com. \$23-28 (\$10 for previews). Thurs/1-Sat/3, 8pm; Sun/4, 3pm. The revelation of kiddie porn on the laptop of a promising young English barrister (Dana Jepsen) leads to exposure of an illicit relationship, sending him to prison and his journalist fiancée (Maggie Mason) into a personal and professional quandary over the period of his incarceration and anxious reintegration into society. TheatreFIRST’s well-cast US premiere of Stephen Brown’s 2007 drama unfolds on director Dylan Russell’s spare and intimate stage at the Berkeley City Club, accented (by designer Wesley Cabral) with American Apparel-type advertisements trading teasingly on underage sexuality. Along the way, *Future Me* voices the perspectives of not one but three child molesters, the prison’s rehabilitation counselor, and the adult casualties in our first perpetrator’s personal circle (we never see or hear from the child), laying them all out in snapshot scenes spanning several years. The drama skirts the similarly gray terrain of another recent British import, David Harrower’s *Blackbird*, which alighted at ACT this time last year. But where *Blackbird* unsettled by giving stage time equally and exclusively to perpetrator and victim (in the course of one fraught meeting years after the event), *Future Me*’s complexity is self-consciously far-flung and far more limited — the play’s moral repugnance for the act being never in doubt but steadily underscored. (Avila)

**Hard Laughter** The Wooden Duck, 1848 Fourth St., San Rafael; 454-2787, www.altertheater.org. \$20-25. Thurs-Sat, 8pm; Sun, 7:30pm. Through May 18. Alter Theater presents a world premiere adaptation of Anne Lamott’s first novel.

**Love Person** Marin Theatre Company, 397 Miller, Mill Valley; 3885208, 222.marintheatre.org. \$20-35. Wed, 7:30pm; Thurs-Sat, 8pm; Sun, 5pm. Through May 18. Using a variety of communication methods, including sign language, text messaging, and Sanskrit, playwright Aditi Brennan Kapil tells the love stories of two sisters.

**The Trojan Women** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auro-ratheatre.org. \$40-50. Wed-Sat, 8pm; Sun, 2 and 7pm. Through May 11. Ellen McLaughlin reimagines the Greek classic for the Aurora Theatre Company.

**Uncle Vanya** Live Oak Theatre, 1301 Shattuck,

Berk; (510) 649-5999, www.brownpapertickets.com. \$10-12. Fri-Sat, 8pm. Additional show, May 15, 8pm. Through May 17. Actors Ensemble of Berkeley present a new adaptation of Anton Chekhov’s play directed by and starring Stanley Spenger.

**War and Peacemeal, the Musical** College of Marin Theatre Arts Department, Studio Theatre, Kentfield Campus, 835 College, Kentfield; 485-9385. Fri-Sat, 8pm; Sun, 2pm. Through May 11. Inspired by Aristophanes’ *Peace* and including improvised musical accompaniment, the comedy draws parallels between the US invasion of Iraq and the 10-year conflict between Sparta and Greece.

## DANCE

► **Bay Area National Dance Week** April 25-May 4. Free. www.bacndw.org. Celebrating its 10th year, the fest gives attendees a chance to see or try all manner of free moves: hula hooping, belly dancing, salsa, body orchestration, Scottish country dance, Sufi dancing, Greek dancing, swing, fire twirling, and more.

► **Fourth Annual CubaCaribe Festival** Dance Mission Theater, 3316 24th St; 273-4633, www.cubacaribe.org. \$20-22. Thurs/1-Sat/3, 8pm; Sun/4, 2 and 7pm. The final week of the festival features a world premiere of Ramon Ramos Alayo’s *Blood + Sugar*.

**San Francisco Ballet** War Memorial Opera House, 301 Van Ness; 553-4655, 865-2000, www.sfballet.org. \$20-265. Wed, 7:30pm. This year’s New Works Festival features 10 world premieres. See “Classical, remixed,” page 46. **Sara Shelton Mann** Theater Artaud, 450 Florida; 626-4370, www.odctheater.org. \$20-25. Thurs-Sat, 8pm. See picks box.

## BAY AREA

**Dance Demonstrations and Performances** Berkeley Expressions Gallery, 2035 Ashby, Berk; www.expressionsgallery.org. Sun, 3pm. This week of the new free series of dance in an art gallery space features South Indian and modern mask dancing.

**Reflejos de Mexico** Julia Morgan Center for the Arts, 2640 College, Berk; www.juliamorgan.org. \$10. UC Berkeley students celebrate the folkloric dances of Mexico.

## PERFORMANCE

**All Male Amateur Strip Show** Deco Lounge, 510 Larkin; 630-3238. Free. Sun, 10pm. Tim Taia (a.k.a. Miss Ginger Snap) hosts a strip show.

**Butchalis de Panochtitlan** Galería de la Raza, 2587 24th St.; 826-8009, www.galeriadelaraza.com. \$10. Sat, 8pm. The Los Angeles-based multimedia performance trio deliver an evening’s worth of monologues.

**Brian Shapiro’s CultureWorks** Garage, 975 Howard; 283-8052, www.975Howard.com, www.cultureworksinc.org. \$10-15. Tues, 8pm. Through May 20. The performance artist combines text, movement, and song for his solo show, *In Time and Spacey*.

**Dirty Little Secret** Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempire-plushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring ’20s revue.

**I Haven’t Loved You Well Enough** San Francisco State University, Humanities Auditorium, 1600 Holloway, rm 133; 338-2245. \$5-15. Fri-Sat, 8pm. Students perform in a play exploring the complexities of Native American culture identity.

**The I Told You No F\*\*kin’ Pictures Show** The Make Out Room, 3225 22nd St; 647-2888, www.pacoromane.com. \$7. Wed, 7:30 pm. The monthly event has comedians, musicians, storytellers, and filmmakers strutting their creative stuff.

**Le Nozze de Figaro** Zellerbach Home, 1550 Fell; 235-9178, www.sfpaloropera.org. \$40. Thurs and Sat, 7pm. The audience moves from room to room as the scenes progress in this representation of Mozart’s work.

**Life Love Sex Death...and other works in progress** The Yoga Loft, 321 Divisadero; 626-LOFT, www.steviejay3.com. Free. Fri-Sat, 8pm. Through May 10. In his solo comedy show, Stevie Jay describes the struggle to remain spiritually oriented and irresistibly gorgeous. **The Purple Friday Show** Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show.

**Pocket Opera** Legion of Honor, 34th Ave. and Lincoln Park; 972-8930, www.pocketopera.com. \$34-37. \$20-34. Sun, 2pm. Three

mini-operas, Mozart’s *Bastien and Bastienne* and Schubert’s *The Wedding Roast* and *The Conspirators*, make up the program.

**Poem Under the Dome** City Hall 1 Dr. Carlton B. Goodlett Pl.; 240-0286. www.poemdome.com. Free. Wed, 5:30pm. Anyone can read at San Francisco’s largest open mic poetry event.

**Provocateur, The Un-Cabaret** Mama Calizo’s Voice Factory, 1519 Mission; 435-7557, www.bethtrifilo.com/provocateur. \$20. Fri-Sat, 8pm; Sun, 5pm. Through May 11. Cabaret and activism merge as Beth Trifilo takes three decades of nonconformity and sets them to funky music and sultry dancing.

**Teatro ZinZanni** Pier 29, Embarcadero at Battery; 438-2668, www.zinzanni.org. \$116-140. Wed-Sat, 6pm; Sun, 5pm. Ongoing. The circus and cabaret troupe performs under the big top in a dinner-theater setting.

**Twenty-one Lines for May Day** Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155, www.missionculturalcenter.org. Free. 7pm. Ten local poets read works honoring the working class on May Day.

**Waiting for Godzilla** NOHspace, 2840 Mariposa; 621-7978, www.theatreofyugen.org. \$10-15. Fri-Sat, 8pm. Sun, 3pm. Through May 11. Composer, vocalist, and performer Randall Wong performs in his miniature opera with a toy-size set about the famous monster.

## BAY AREA

**Berkeley Opera** Julia Morgan Center for the Arts, 2640 College, Berk; (510) 841-1903, (925) 798-1300, www.berkeleyopera.org. \$16-44. Sat/3 and May 9, 8pm; May 7, 5pm; May 11, 2pm. The opera performs Bela Bartók’s *Bluebeard’s Castle* and Maurice Ravel’s *L’enfant et les Sortilèges*.

**Big City Improv** Ashby Stage, 1901 Ashby, Berk; (510) 595-5597, www.bigcityimprov.com. Sat, 8pm. \$20-25. The San Francisco improv troupe performs at a special East Bay engagement.

**Burlesque ‘n Brass** Café Van Kleef, 1621 Telegraph, Oakl. (510) 763-7711, www.cafe-vankleef.com. \$10. Sat, 9pm. Ongoing. New Orleans-style jazz musicians mix with a carnival cabaret dance troupe.

**Grease** Florence Schwimley Little Theatre, Berkeley High School, Allston and Martin Luther King, Jr. Way, Berk; (510) 332-1931. \$5-15. Fri-Sat, 8pm. Berkeley High students doo-wop their way back to the ‘50s in the popular musical about teenage love.

**The Little Prince** Zellerbach hall, UC Berkeley Campus, Spieker Plaza, Bancroft Way and Telegraph, Berk; (510) 642-9988, www.cal-performances.org. \$40-60. Fri-Sat, 7:30pm; Sun, 3pm. Through May 11. Cal performances and San Francisco Opera copresent Rachel Portman’s opera based on Antoine de Saint-Exupéry’s enduring children’s story.

**The Third Annual Shakespeare Intensive** The Berkeley Unitarian Fellowship, Fireside Room, 1925 Cedar, Berk; (510) 276-3871. \$5. Mon, 7:30pm. Through May 12. Subterranean Shakespeare presents various works by William Shakespeare.

## COMEDY

**Annie’s Social Club** 917 Folsom; www.sfstand-up.com. Tues, 6:30pm: “Comedy Speakeasy,” hosted by Jeff Cleary and Chad Lehrman, free. **Bayfront Theater** Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: BATS Improv, \$12. Sun, 7pm: student improv, \$5-8.

**Brainwash** 1122 Folsom; 861-3663. Wed, 8pm: “The Broad Way Open Mike,” free. Thurs, 7pm: “Brainwash Comedy Open Mic,” with host Tony Sparks, free.

**Club Deluxe** 1511 Haight; 552-6949. Mon, 9pm: “Comedy Deluxe,” with rotating hosts Sam Arno and Leah Eva, free.

**Cobb’s Comedy Club** 915 Columbus; www.cobbscomedyclub.com, www.ticketweb.com. Fri-Sat, 8 and 10:30pm: Mike Birbiglia, \$25.50. **Delirium** 3139 16th St, 552-5525. Wed, 6:30pm: “Your Name Here Comedy Show” open mic, free.

**Grant and Green Saloon** 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts “The Joke Show,” a weekly showcase of local talent, free.

**Harvey’s Funny Tuesdays** Harvey’s, 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Ronn Vigh and Nick Leonard host a gay comedy night.

**Our Little Theater** 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: “Bay Area Comedy Showcase,” hosted by Sia Amma, \$10-15. **San Francisco Comedy College** Clubhouse 414

Mason, suite 705; www.sfcomedycollege.com. Wed, 8pm: “Hump Day Comedy,” \$5. Thurs, 8pm: “Gays and Dolls,” \$8. Fri, 7pm: “Late Night SFCC Open Mic,” \$5. Fri, 9pm: “Scantly Clad Comedy,” \$7. Sat, 6pm: “New Talent Show,” \$5. Sat, 9pm: “Naked Comedy,” \$10. Sun, 6pm.

**Shelton Theater** 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$20.

## BAY AREA

**Rooster T. Feathers Comedy Club** 157 W El Camino Real, Sunnyvale; (408) 736-0921, www.roostertfeathers.com. Wed, 8pm: “Rooster’s Sixth Annual Amateur Comedy Competition,” \$10. Thurs-Sun, 8pm. (also Fri-Sat, 10:30pm): Darren Carter, \$12-17. **White Horse Inn** 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, \$3-5.

## SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

**THURSDAY: Dalva** 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted.

**SATURDAY: Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free.



**MONDAY: Gallery Cafe** 1200 Mason, SF; www.authorsden.com/kitkenedy. Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

**TUESDAY: Black Repertory Group Theater** 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; www.thewordparty.com. WORDparty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. **Progressive Grounds** 2301 Bryant, SF; (415) 647-0103, (415) 377-4970. K.S. Haddock hosts an open mic night of comedy, spoken word, and music, 8pm, free. **SFBG**

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I found it vaguely  
 irresponsible, and  
 perhaps even cruel,  
 that the festival  
 programmed its two  
 most high-profile  
 horror pictures on the  
 same night at around  
 the same time.

--from “SFIFF, weekend one:  
 Dario, Black Francis,  
 & Roy Andersson”  
 by Jeffrey M. Anderson,  
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# RADIO WORTH WATCHING TALK MUSIC HILARITY WISDOM

**May 3, 10 AM - Noon:**  
Back to the Port Commission Hearing Room on the second floor of the San Francisco Ferry Building, 1 Ferry Plaza  
Claire Peaslee, Naturalist  
Elizabeth McKenzie, author of MacGregor Tells the World and Stop That Girl  
The Perceptive Mike Greensill  
And much, much, more!

**May 10, 10 AM - Noon:**  
At the Port Commission Hearing Room on the second floor of the San Francisco Ferry Building, 1 Ferry Plaza  
Sylvia Brownrigg, author of Morality Tale, and The Delivery Room  
Rabih Alameddine, author of The Hakawati  
Mary Roach, author of BONK: The Curious Coupling of Science and Sex  
The Superb Mike Greensill

**May 17, 10 AM - Noon:**  
Live from a fabulous location, TBA:  
Jim Sheeler, author of Final Salute  
The Dramatic Mike Greensill

**May 24, 10 AM - Noon:**  
Back to the Port Commission Hearing Room on the second floor of the San Francisco Ferry Building, 1 Ferry Plaza  
Eleanor Coppola, author of Notes on a Life  
John Straley, author of The Big Both Ways  
The Lively Mike Greensill

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# EVENTS

## Maker Faire

**PREVIEW** I'm a fan of *Make* and its kid sibling mag, *Craft* — and I'll say it loud and say it proud because I'm tired of dragging the sewing machine, crochet hooks, and BeDazzler into the closet to hide from the cool kids who think they're too nasty to touch an embroidery needle. Now that I have far too little time to darn — dammit — I have to console myself by paging through DIY-centric pubs like *Make*. Fantasize about making an air-powered broomstick or a baseball cap that wirelessly switches off annoying TV sets, or dream of felting the heck out of everything you see? DIY not?

If you're a fan too, then what better way to soak up some bright ideas for future projects, and to cop more than a few vicarious crafting kicks than a visit to this year's Maker Faire? Sebastopol-based *Make* and *Craft* editor and publisher Dale Daugherty said last year's event doubled its attendance and maker numbers. "It would be hard to do this year because we've gotten near our limits." But three years along, the fair is finding ways to expand. This year's hobby-down includes a Saturday night "Steampunk Spectacular" with music by Culann's Hounds and theatrics by Abney Park, along with pyrotechnic action figures, raucous robotic art by Christian Ristow, and power tool drag racing.

Pet bots as well as plenty of robotics are promised, as are a slew of food makers, a hanger of home-built airplanes, and a 30-by-50-foot model warship pool. A swap-o-rama-rama will allow stitchery geeks to root through discarded garments, pick one, get advice from a designer, then hunker down over a hot sewing machine to make a fashion *masterwerk*. It's a time to share, a time to learn, a time to even make something yourself. Dougherty doesn't find it at all ironic the DIY explosion is happening on the edge of Silicon Valley. He sees the resurgence in handicrafts as deeply linked to the fact that technology has become so intertwined with our lives. "Really, with Web 2.0 and seeing people playing with technology, we've all grown up with computers," he said. "Now we look at our car or our office and think about them like computers. How can we change these things, modify them?" Engineers and stitch 'n' bitches, gather round. **(Kimberly Chun)**

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Events listings are compiled by Duncan Scott Davidson. See Picks, page 20, for information on how to submit items to the listings.

## THURSDAY 1

**United States of Asian America Festival Opening Reception** SomArts Cultural Center, 934 Brannan, SF; (415) 864-4126. 5–8pm, free. This shindig kicks off the 11th annual USAAF, featuring a retrospective of Flo Oy Wong's visual art, a solo show by Beili Liu, a dance piece called "Noodle Woman" (choreographed by Claudine Naganuma), a live cooking show, queer Asian Pacific Islanders women's film night, a group show by Iranian Americans ... the list goes on. And on.

## FRIDAY 2

**Bread and Chocolate Foodie Feast** a.Muse Art Gallery, 614 Alabama, SF; (415) 279-6281. 7:30pm, \$30; reservation required. Isn't it supposed to be "bread and circuses" (panem et circenses)? Tell you what — Rome would've never fell if they would've kept the peasants in line with artisanal *chocolate* instead of overblown spectacles at the Coliseum. You can only see so many Christians being eaten by lions before it's, well, boring. Chocolate *and* Christians being fed to the lions? Hell, we'd be Romans to this day! At least I would be.

## SATURDAY 3

**"Is a Bike-Share Program in San Francisco Possible?"** Southern Exposure, 417 14th St.; [www.soex.org](http://www.soex.org). Noon–4pm, free. Perhaps you've heard of Amsterdam's white bicycles, which are free to pick up from a kiosk, cruise around,

and drop at another kiosk. Seems like a great idea, until you think about the program tested in England in 1993, where all 300 public bikes were stolen on the first day. Will bike share work in SF? SoEx is already testing a program out as part of their "Vapor" exhibit. Come and share your ideas.

## SUNDAY 4

**Mother's Day Women on Water Celebration** MarineMax, 1285 Embarcadero, Oakl; (510) 535-6160. 10am–3pm, free; reservations required. I like MarineMax because their slogan is "Delivering the Boating Dream." Which is such a rad power statement. This event claims to be the "largest on-water Mother's Day celebration." In the words of Kip Dynamite: "Napoleon, like anyone can even know that." And really, nothing says "I love you, Mom" like taking her out for a projectile vomit on the Bay. MarineMax: Delivering the Seasickness Dream.

## MONDAY 5

**"Right Is Wrong: How the Lunatic Fringe Hijacked America, Shredded the Constitution, and Made Us All Less Safe"** Fairmont Hotel, 950 Mason, SF; (415) 597-6705. Noon, \$30. Am I the only one who remembers when Arianna Huffington was a conservative? I guess being married to a millionaire right-winger — former congressman Michael Huffington — who turned out to be a *bisexual* millionaire right-winger, opened her mind a bit. Or maybe it was her time in bed — literally — with Al Franken on *Politically Incorrect*'s "Strange Bedfellows" segment that turned her away from the dark side. In any case, she's one of ours now. I feel safe to admit that, while she's older than me and has a shameful past as a Republican, I find her dead sexy. **SFBG**



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Dr. Vaira Vīķe-Freiberga appears in conjunction with the International Museum of Women's global online exhibition *Women, Power and Politics* at [www.imow.org](http://www.imow.org).

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**WELLS FARGO**



# Been there, done that

Reading between the beats  
of *Rollin' with Dre*

By D. Scot Miller

> a&celetters@sfbg.com

**REVIEW** Bruce Williams and Donnell Alexander's *Rollin' with Dre* (One World/Ballantine, 192 pages, \$25) is a strange and sinister



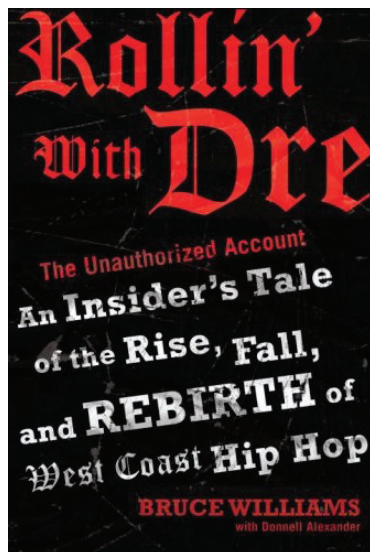
book. What makes it strange is that it's actually about Williams, who worked as a bodyguard, valet, personal manager, and confidante for Dr. Dre. It's his biography, not Dre's, so it falls into the category of an insider's tale. Typically I avoid this subgenre like I avoid the boasting "friend of a friend of somebody famous" at a party.

But as I read about Williams' small-town upbringing, love of sports, time overseas, arrival in Los Angeles, and 20-year tenure as Dre's confidante, *Rollin' with Dre* took on a picaresque sheen. Plus, its story is intriguing. Thanks are due to ghost-writer Alexander, who helps mold a samurai-like image of Williams.

As for Dr. Dre, Williams and Alexander render him an introverted genius most comfortable in the studio, surrounded by friends and fellow artists. Suge Knight at Death Row and Jimmy Iovine at Interscope serve as the story's ravenous, predatory lords, preying on Dre's talent. Williams plays the part of loyal, selfless guardian from Dre's early days with NWA through his blockbuster success with Eminem and 50 Cent. He keeps dire forces at bay so the artist can create masterpieces and travel the world.

A surprising thing about Williams' book is how little actual sex and violence it contains. It's rare that a tell-all is so frank without giving way to lurid gossip and dish. *Rollin' with Dre* is a manly man's tale, complete with free weights, fast cars, drinking contests, and plastic bags of stagnant urine dropped from building-tops. There are bitches and niggas here, yet the book is damn near scandal-free. In places it appears that Williams is still protecting Dr. Dre, only this time from the potential fallout of his tell-all.

We get the story of a reasonably stable, sober, law-abiding father and husband who once guarded a mutually beneficial arrangement with a mega-star by tapping into a



cool detachment acquired from his days as a Marine and as a corrections officer. Indeed, a remote tone permeates even the most intimate of passages. When near the deathbed of Eazy-E, for example, Williams' emotional investment in the moment seems sparse. With every flying fist, whizzing bullet, and falling body, he shakes his head, says "That's a shame," and keeps moving. The same tact that served him well in his profession sometimes leaves the reader outside in the cold.

Still, *Rollin' with Dre's* glimpse into the creative process of a world famous hit-maker is compelling, as is its look at the pitfalls and perils of the unscrupulous, violent, and larcenous world of corporate gangsta rap. Throughout the episodes involving groupies, the tales of blunts getting smoked, and weapons being brandished, Williams seems to effortlessly walk a tightrope that separates cool-headed big guy from Type A gung-ho asshole. Yet Alexander allows him to stumble on enough occasions for the reader to suspect the book's overall sheen of sugarcoating. With violence, double-dealing, and revenge the norm, how could anyone survive for more than 20 years without getting a little blood on their hands? There seems to be a lot going on between the beats.

"Gangsta," Williams remarks at one point, "I don't know if it's right, but I know that it's true." It's that perspective that makes *Rollin' with Dre* sinister. **SFBG**

magazinester



Green mania is old news or no news for the weekly tabloids. A quick perusal of *In Touch* and *OK!* reveals someone out there still cares about Tom Cruise and Katie Holmes. *Life & Style* frets over Angelina Jolie's doc visit, while *US Weekly* creates a baby album for Shiloh.

Martha Stewart appears with two equally fierce-looking toy canines on the cover of her "Color" issue: the bitches are back! *Every Day with Rachael Ray* presents a new shorter, darker 'do for Rachael-holics to digest. *Men's Vogue* sports a car on the cover — a mystifying first for the supposed tout le monde of men's fashion. *Rolling Stone's* package on the best of rock in 2008 is equally perplexing: is the year even half over? Simon Doonan's interview with Madonna is a refreshing change of pace for *Elle*. Wherever Madonna goes, a touch of green is sure to follow.



*The Wire's* oft-excellent *Wire Tapper* CD series entreats Magazinester to make a purchase. Cover girl Gudrun Gut doesn't. The Eddie Harris and "Funky Cuba" features in *Wax Poetics* are more appealing. At the end of the day, tired eyeballs turn to what's free and brave, such as the first issue of the handsome rock mini-zine *Low Life*. *ANP Quarterly* has the most stories (including ones about Hamburger Eyes, Colette, Tom of Finland, Jim Goldberg, and Emory Douglas) Magazinester wants to read. A close runner-up: *Vice's* fashion issue, which spotlights frilly cat costumes, Ryan McGinley's wardrobe, wildly embellished trucks, international street fashion, and, er, an investigative report on men's rooster cuts in Iran. **(Kimberly Chun)**

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# food + drink

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## When Turkey met Mexico ...

By Paul Reidinger  
 > paulr@sfbg.com

The turkey is native to Mexico and one of the few animals to have been domesticated by the Indians. Turkey is central to Yucatecan cooking in particular — and by “turkey” I of course mean the bird, the roasted star of so many Thanksgivings, not the country east of Greece. No turkeys there (though plenty of lamb) or really any other connection to Mexico. Which makes Loló difficult to explain.

And what is Loló? A kind of soda? A male stripper? No, it's a restaurant that opened last fall in the old Vogalonga (and before that, La Villa Poppi) space, with an important addition: the annexation of the storefront immediately to the east. So now, instead of seating fewer than a dozen, the place can accommodate ... well, not mobs, but a couple dozen at least, if you factor in the bar. I loved the intimacy of Vogalonga and La Villa Poppi; eating in them was like having been invited into somebody's home for dinner; only the nearby Gravity Spot was cozier. But Loló does breathe more easily with the added square

footage. And the second dining room is done up in newspaper broadsheets that give the Mexican lottery results in mind-bending detail. This is the Mission the way it ought to be: sophisticated but playful and even a little silly, with whimsical improvisation more important than money and all the overdesigning money can buy.

A further point of interest is that Loló serves a kind of hybrid cuisine (I decline to describe it as “fusion”) that adds Turkish flourishes and grace notes to what is basically a pan-Latin or nuevo Latino menu. The marriage might be an arranged one, but it reflects the realities of the restaurant's ownership (the principals are Merdol Erkal and Jorge Martinez) as well as a surprising harmonic convergence between cuisines and cultures that would appear largely unrelated. A Turkey-Mexico combination might be something you'd expect to see in a World Cup soccer final, not on your plate. It's worth remembering, however, that Mexico's mother, Spain, was not unfamiliar with the Ottoman Turks. Their relationship might be described as peppery.

Pepper is a binding agent at Loló. The food as it emerges from

the kitchen doesn't lack liveliness, but if you want to do some tweaking, you'll be given a small dish of crushed black Turkish pepper to brighten up the party. Even if you don't feel the need, you'll find plenty of pepper on your plate anyway — in the oily sauce ladled over octopus tiradito (\$8), a version of carpaccio. The combination of pepper flakes, lemon juice, and olive oil lent this dish a real presence, and the slices of octopus were too paper-thin to be tough. But the dish was served a little too cold to be fully awake. It was as if it had been plated well ahead of time, then grabbed from the refrigerator.

Just right, temperature-wise, was a handful of what the menu called “dumplings” (\$8): fried, empanada-like pockets filled with a mince of *huitlacoche* (a truffle-like fungus that grows on corn) and served with a pot of thinned ricotta cheese for dipping and a few ribbons of roasted yellow pepper for color and a slight smoky sweetness. An arugula salad (\$7) was a flea market of colors, tastes, and textures, a jumble of apple slices, pine nuts, shreds of cherry and crumbly feta cheese, all drizzled with a deep-voiced orange muscat vinaigrette.

Lolo's decor is as whimsical as its hybrid Turkish/Latin menu that features items like shrimp tacos with salsa and yucca shells.

GUARDIAN PHOTOS BY RORY McNAMARA

The bigger plates aren't quite full-size, and — here is a sizable difference from typical Latin-American restaurant practice — they aren't stuffed to the rafters with starches, either. The only starch on a plate of “three meat bites” (\$12) was the trio of grilled bread spears the meat patties were seated on. Those patties, incidentally, were the most purely Turkish items we were able to find on the menu. They could easily have passed for *kofte*. The accompanying mushroom side sauce seemed neither Turkish nor Mexican — French, if anything.

Seafood *sopes* (\$13), on the other hand, did seem Mexican. This dish consisted of a pair of *sopes* — disk-shaped corn cakes with a lip, like shortcakes from strawberry-filled summers of yore — topped with a mélange of sautéed bay scallops and shrimp and pipings of guacamole and sour cream. The Mexican bistros we don't have enough of could probably survive by offering not much more than this dish alone. The braised shreds of red cabbage on the side were a bracingly vinegary, colorful bonus.

The chocolate fondue dessert is a staple at fondue restaurants,

where many of us tend to eat too much anyway. Loló, in keeping with its trim-waistline philosophy, takes a quasi-minimalist tack; its version (\$7) consists of a modest amount of good dark chocolate melted in a chafing dish, and a fistful of blueberries, raspberries, and squares of banana bread for dunking. Because fondue can't be gobbled down but must be eaten rather painstakingly, jab by jab, one has the impression of eating more than what is actually being eaten — and is satisfied accordingly. At the end, we were given two spoons to finish off the remnant of the chocolate — about a spoonful each, like a kiss good-night before heading off to dreamland, where sooner or later we all win the lottery. **SFBG**

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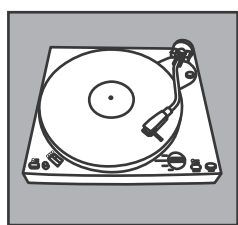
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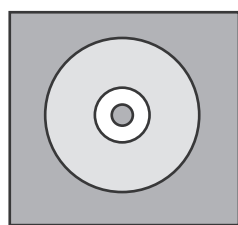
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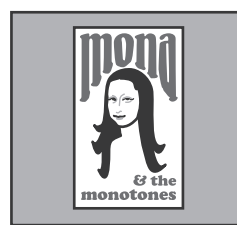
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FOOD + DRINK

## WITHOUT RESERVATIONS

### Chefs that go crunch

Watching people cook provides its share of voyeuristic pleasures while also, in theory, offering bits of edification. It's far easier to learn how to make a dish by watching somebody else make it than by tip-toeing your way through a recipe's thicket of words, and this is true whether you're watching in person or via television. In the 1980s I was a faithful viewer of Jacques Pépin's cooking shows on public TV, and I still use several recipes he demonstrated offhandedly.

But those were the old days, when the point of putting chefs on the tube was to transmit knowledge, skills, and confidence to the viewing public. Today's chef shows are quite different. Recently I spent a long, not-quite-voluntary interval watching several episodes of Bravo's "Top Chef," and was reminded not so much — or really, not at all — of Jacques Pépin but of "The Real World" and "Survivor." The themes are pressure, ruthlessness, panic, and triumph, leavened with desire. Ancient Rome had its gladiators, and we have this. And is this, I wondered, any way to treat food and the people who make it? You scorch your broccolini and are voted off the island by a celebrity tribunal to the strains of Wagnerian doom music? And what about your crush on one of the judges, not to mention some of the other tasty chefs? Emotional confusion and torment must make for high ratings, if "Top Chef" is any indication. Still, I'm not sure they conduce to a better world, or even a better-fed world.

It isn't surprising that cooking has become an occasion for competition in America. We turn all subjects, no matter how inappropriate — even poetry! — into competition. We hallow competition and competitive people, particularly when televised, and don't seem to recognize that civilization is, at its core, a cooperative venture. Competition is no better than a necessary, well-regulated evil in a civilized regime, and the unthinking American exaltation of it is, possibly, part of the reason we are a warrior society rather than a civilized one.

*What happens to the dismissed?* I wondered. *Do they fall on their knives, one by one, alone and unmourned, off camera?* Or do the survivors conspire to cook the lost a send-off meal, in which food is a gesture of love rather than a commodity?

**Paul Reidinger**  
paulr@sfbg.com



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# A time to kill

By L.E. Leone  
 > le\_chicken\_farmer@yahoo.com

**CHEAP EATS** It's a question of balance. If I brag, it's because I also put myself down a lot, and I wouldn't want anyone to think me insecure. That's not



it at all. I am capable of saving the day, but probably more likely to trip over a milk crate with a crunched, empty can in it. My fuck-ups are occasionally spectacular and always well documented. You don't have to read Cheap Eats. Just look at my shirt.

I mean, read Cheap Eats, by all means. The thing about failure is that it makes better copy than success. That almost *has to be* a saying already, and I'm either an idiot for repeating it or a genius for inventing it — in which case I'm a braggart for pointing it out *and* an idiot for bragging. It's a question of balance.

For some reason there was this idea afloat that, if the *puerco pibil* came out great, we would have no choice but to kill Earl Butter. I know, I know. It didn't make sense to me either, because he was the maker of the pork — *and* the chief advocate for killing the cook.

If it was a suicide attempt, it failed. Maybe a cry for help?

I think not. It had something to do with bisexual people's favorite film ever, *Once Upon a Time in Mexico*, starring Johnny Depp and Salma Hayek. I never saw it.

My favorite movie is *Vernon, Florida*. Still! Almost thirty years later! I've worn out two video tapes already, and it's the only movie I ever made a CD of, so I could listen to it in my car, the visuals having long since been stamped onto my brain. Some day, after I finish film school, I'm going to do a remake of *Vernon, Florida* starring Johnny Depp and Salma Hayek as the couple who sits on their steps and talks about sand. Nobody ever does remakes of documentaries, I've noticed. Why is that?

Don't think too hard. That's my job. And you can rest assured I'll do it. As soon as every other restaurant reviewer in the world is writing about movies, their friends, cars, sports, and chickens instead of restaurants, I'm going to go to film school and start making remakes of all my favorite documentaries.

The beautiful thing about *Once Upon a Time in Mexico*, according

to Earl Butter, isn't Johnny Depp or Salma Hayek. It's pork. Specifically, *puerco pibil*, the marinated, slow-roasted pork dish that Johnny Depp's character just loves. And, if you think following Cheap Eats can be tough, check this out: apparently if a chef's *puerco pibil* tastes too good, Johnny Depp kills him.

I never understood why people complained about violence in movies, until now. You can't kill someone for cooking something real good! Not even in real life. I just saw *No Country for Old Men*. Didn't like it, but I have to admit that you *can* kill someone for losing a coin toss, pissing you off, trying to kill you, being married to someone who pisses you off, just for fun, or for no reason at all. But killing someone for cooking something too good, that crosses the line. I didn't even see *Once Upon a Time in Mexico* and I'm going to have nightmares about it.

Well, Robert Rodriguez — writer, director, producer, editor, music maker, cutie-pie, and complete bastard for making me have nightmares — puts on a little cooking show at the end of the DVD, according to Earl Butter. You also can watch it on YouTube. That's what I did.

Earl Butter followed the director's directions, I believe, except for the banana leaves. He invited seven people over for dinner: one was me and none was Johnny Depp.

But he's out there somewhere, you gotta figure, and for all we know he reads Cheap Eats as faithfully as everyone else in the world. So at the risk of reviewing my best friend's cooking, the pork was quite ... hmm, good? But not great. A little dry. And perhaps not spicy enough. Middle of the road. I say this for your own protection, Earl.

My new favorite restaurant is Thai Noodle Jump, mostly for the name, and because it's on my way to the bridge from pretty much anywhere. Sometimes I need a bowl of duck noodle soup. Can't recommend the grilled beef salad, though, because the meat was way overcooked. But the soups ... big bowls, decent prices. Small, cozy place. Great name. SFBG

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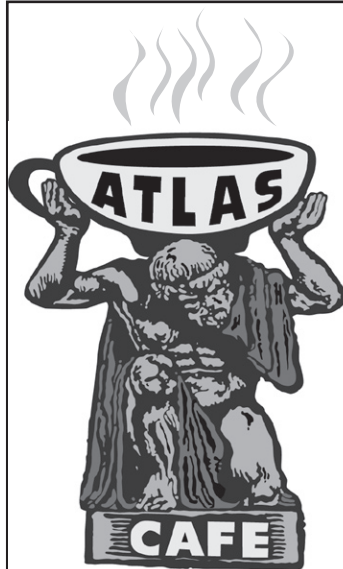


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## film

Jo (Tracey Heggins) and Micah (Wyatt Cinach) navigate a nearly vacant San Francisco in Barry Jenkins' *Medicine for Melancholy* (left), which premieres this week at the SF International Film Festival. Another highlight of SFIFF's second week is the return of Guy Maddin, whose *My Winnipeg* (top and bottom right) casts film noir legend Ann Savage as his mother.



## Black, white and color

### *Medicine for Melancholy* faces the changing city

By D. Scot Miller  
 > a&eletters@sfbg.com

Clip this article. Put it on your refrigerator to remind yourself, your roommates, your friends and family to see *Medicine For Melancholy*.

The story seems simple. In the aftermath of a party, two 20-something San Franciscans wake up in bed together with no recollection of how they got there. They exchange names at a Noe Valley coffee shop and share a cab in cold silence with no attempt to reconnect. She leaves her wallet behind. He hunts her down online to return it. From there, they begin a convincing dance of seduction infused with excitement, disclosure, and tenderness. Micah (Wyatt Cinach) is immature, self-effacing, and strong, while Jo (Tracey Heggins) is confident, grown-up, and intense. What they learn about each other — and what the film reveals — is on par with any postmodern romance. Writer-director Barry Jenkins has created complex characters trying to negotiate simple feelings in a difficult world.

It's always enriching to see talented artists at work. In mix-

ing black and white with color to explore the relationship between setting and dialogue, director of photography James Laxton captures the sublime and gritty sides of San Francisco. The city he sees is the city we know. From the grassy lands of Noe Valley to the quiet hush of the Tenderloin at dawn, Laxton's eye makes the nearly deserted SF that the two main characters inhabit lush, promising, and sinister.

*Medicine for Melancholy* is important because it spotlights the most overlooked aspect of SF's changing face: black people, and the lack thereof. Micah and Jo are black and their race plays into the affair in surprising and subtle ways.

Jenkins has said that *Medicine for Melancholy* is "a simple, straightforward film that illuminates the modern complexities of living as a declining minority in America's major cities." At the time *Medicine for Melancholy* was filmed, SF's black population was 7 percent and dropping. As one of the remaining black people in SF, I know that black flight is a reality here. The self-evident gentrification and anti-black sentiment of the city play heavily into the dynamic of this

movie's couple: Micah doesn't do SFMOMA; Jo hadn't known that MoAD existed. Micah sees himself as black first and a man second. Jo refuses to define herself.

At Micah's apartment, a poster with a 1962 quote from the Redevelopment Agency sparks a conversation. Jo wants to let go of the past. Micah, the native, sees the poster as relevant to Mission Bay.

"Why is everything that is 'indie' mean 'not black?'" Micah asks at one point. Conversations like these have been going on among my dwindling number in San Francisco for too long. Until now, only we have heard them.

Tell people about *Medicine for Melancholy*. In the face of an impending cultural extinction and the potential loss of SF's soul, this excellent movie is part of a necessary discussion. **SFBG**

#### MEDICINE FOR MELANCHOLY

Wed/30, 9:15 p.m., Kabuki; Sun/4, 8:15 p.m., PFA; May 7, 3:30 p.m., Kabuki

*The 51st San Francisco International Film Festival runs through May 8. Venues are the Castro, 429 Castro, SF; Clay, 2261 Fillmore, SF; Kabuki, 1881 Post, SF; and Pacific Film Archive, 2575 Bancroft, Berk. For tickets (most shows \$12.50) and information call (925) 866-9559 or visit [www.sffs.org](http://www.sffs.org).*

#### LOCUS SOLUS: GUY MADDIN ON INTERIOR SPACE, HAIR-DRYERS, AND ORANGE JELL-O

"Even a minor event in the life of a child is an event of that child's world and thus a world event," declares Gaston Bachelard in his 1958 phenomenology of domesticity, *The Poetics of Space*. In its attempts to reconcile a science of atomic futurism with visions of quotidian psychology, to link the aberrations and fetishes of modern design with the traditions of hearth and home, Bachelard's unique poetics are largely identical to the cinematic worlds of Guy Maddin. The Canadian director's latest film, *My Winnipeg*, a so-called "docu-fantasia" of his birthplace, engages headfirst in a surrealist *topoanalysis* (to borrow from Bachelard's ideas) of the city in which his own poetics of childhood dwell.

Speaking by the phone from his current Winnipeg home, the affectionately christened Atelier Tovar, Maddin waxes rhapsodically of a dream life bound by interiors and interiority. "After 30 years of dreaming about people I miss, I now dream almost exclusively of architecture," he confesses. "Sometimes my old house, sometimes other people's — neighbors' — houses, that I never went into. I think my dream self is trying to empathize with what those houses must have meant to someone else. But they're always missing every second [floor] board, and are incredibly drafty and filled with this incredible longing and unspeakable joy. It always comes down to the house now, there are rarely any people in these dreams. Just houses."

In *My Winnipeg*, Maddin has taken his lexicon of family trauma and frigid Manitoban climates and deposits it on the doorstep of his childhood home. Raised in a storefront at Winnipeg's 800 Ellis Street — which was divided into his aunt Lil's beauty salon, an extended family wing, and an immediate family suite — Maddin was imprinted with the sights and sounds of multidimensional living. A television echoing around catalog furniture and muffled radio sounds droning through thin walls provided the soundtrack of a bee-hived gynocracy. To this day, the 52-year-old still luxuriates in the simple pleasures the dreamy house afforded him — specifically orange Jell-O, his answer to Proust's madeleine, and hairdryer slumbers. "I've taken many a nap under a hairdryer," he laughs. "I've still got a couple of old ones and you have to wear a hairnet or you get sucked up into the propellers. You wake up with a dehydrated head and a pounding headache, but it's fantastic. My sister [does it], too. We're like Beckett characters, sitting across from each other with these roaring domes on our heads."

As the youngest of four children, Maddin admits constructing a phenomenology of dreams from his first waking moments — culled mainly from wonder and boredom. "I spent a lot of time imprinting myself on the couch, listening and watching, not particularly attentively. I think I could have averted disaster if I had just been more attentive," he recalls, zeroing in on the instant when, at seven, he learned of his brother Cameron's untimely death. "I remember when my brother died: he had gone

CONTINUES ON PAGE 58 >>



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# Highway 51

A road map to week two of the 51st SF International Film Festival

WED/30

» **I Served the King of England** (Jiri Menzel, Czech Republic, 2007)

The sheer delight of this typically spry, witty film by Czech master Menzel is enough to remove the sting from the fact that it’s been 14 years since his last feature. The story presents the dizzy rise and fall of a resourceful waiter during the Nazi occupation. Only Menzel could make a chronicle of such amoral ambition so funny and charming without trivializing the underlying themes. **(Dennis Harvey)**

6 p.m., Kabuki. Also Sat/3, 9 p.m., Kabuki

» **Vasermil** (Mushon Salmona, Israel, 2007) Salmona’s feature debut threads the stories of a few disaffected adolescents — one an Ethiopian Jew, another a recent Russian immigrant. Asshole fathers and cruel, amateur gangsters abound in this dystopia. Salmona’s skilled handling of nonprofessional actors brings across the script’s twin-toned slice of prejudice and menace. **(Max Goldberg)**

6:30 p.m., PFA; Sun/4, 1 p.m., Kabuki; Mon/5, 6:45 p.m., Kabuki; May 7, 7 p.m., Kabuki

THURS/1

**Valse Sentimentale** (Constantina Voulgaris, Greece, 2007) With this infuriatingly pessimistic yet haunting film, the daughter of acclaimed filmmaker Pantelis Voulgaris tries her hand at feature filmmaking. The story is set in the Athenian neighborhood Eksarxia. There, misfits Stamatis (Thanos Samaras) and Electra (Loukia Mihalopoulou) struggle to come to terms with each other. **(Maria Komodore)**

1:30 p.m., Kabuki. Also Sat/3, 6:30 p.m., Clay; May 7, 9:15 p.m., Kabuki

FRI/2

» **All Is Forgiven** (Mia Hansen-Løve, France, 2007) *All Is Forgiven* might be compared to Olivier Assayas’ 2004 *Clean* for its autumnal portrait of one character’s drug abuse, but it avoids

that film’s flat reading of an addict’s self-absorption. Unlike most other movies about drugs, it isn’t exclusively about the user. The era-evocative soundtrack selections within Hansen-Løve’s subdued melodrama are emblematic of the film’s assured flow. **(Goldberg)**

9:30 p.m., Clay. Also Sun/4, 3 p.m., Clay; Tues/6, 9 p.m., Kabuki; May 8, 4 p.m., Kabuki

**The Art of Negative Thinking** (Bård Breien, Norway, 2007) A big *fuck you* to self-help culture, this amusing black comedy is as coarse, antisocial, and ultimately soft-hearted as its protagonist. A stoner recluse who seeks solace in Johnny Cash records, spliffs, and his gun, he instigates a mutinous program of catharsis through hard partying. By the end credits, though, the Harold Pinter-esque dinner party has given way to Farrelly Brothers comedy. **(Matt Sussman)**

9:30 p.m., Kabuki. Also Sun/4, 3:45 p.m., Kabuki; May 8, 8:15 p.m., Clay

**Linger** (Johnnie To, Hong Kong, 2008) Johnnie To is a one-man HK film industry, and his finely honed skills allow this romantic ghost story to at least occasionally step over puddles of sentimental goop. Li Bingbing stars as a student who loses new boyfriend Vic Zhou in a car accident. The story over-stretches, but To’s strikingly clear and vivid compositions — full of nature, architecture, and light — help his film breathe. **(Anderson)**

8:30 p.m., Kabuki; Sat/3, 3:30 p.m., Kabuki; Mon/5, 3:15 p.m., Clay

SAT/3

» **Flower in the Pocket** (Liew Seng Tat, Malaysia, 2007) Marred only by a wafer-thin Casio score, *Flower in the Pocket* is one of those slice-of-life revelations that makes you wonder why there aren’t more promising auteurs. The broken flowers here might well be the film’s two neglected, elementary school-age Chinese brothers — adrift after the disappearance

of their mother and barely able to speak Malay. Director-screenwriter Liew has an acute eye for detail and a way of teasing poetry out of throw-away interludes. **(Kimberly Chun)**

3 p.m., PFA. Also Mon/5, 3:45 p.m., Kabuki; May 8, 6 p.m., Kabuki

**The Wackness** (Jonathan Levine, US, 2007) The kind of movie people get overexcited about within the Sundance Film Festival’s hype bubble, Jonathan Levine’s feature isn’t *that* good — but it is good. New high school grad Luke (Josh Peck) is a 1994 loner whose parents are on the verge of being evicted from their Upper East Side apartment. A wired and inspired Ben Kingsley provides this coming-of-age flick’s comic high points. **(Harvey)**

7:30 p.m., Kabuki

SUN/4

» **Stay Tooned, Kids!** (Various, 2007) This sturdy collection of nine above-average cartoons, totaling 66 minutes, is largely suitable for kids of all ages, though the longest one, France’s *Saint Feast Day*, may teeter a bit too far into suggested violence and gore. (An ogre prepares to eat a child for an annual holiday, but accidentally knocks out all his teeth.) The amusing Claymation *Still Life* revisits the Shaun the Sheep character from Nick Park’s 1995 *A Close Shave*. **(Anderson)**

10:15 a.m., Kabuki

TUES/6

**American Teen** (Nanette Burstein, US, 2007) When is a documentary so slick it’s not a documentary? You might ask yourself that while enjoying Nanette Burstein’s portrait of senior year for several high schoolers in an Indiana small town. *American Teen* seems staged, and the ultraslick packaging — including animated sequences that caricature the subjects’ dreams — feels like an upscale version of reality entertainment. **(Harvey)**

6 p.m., Kabuki. Also May 8, 3 p.m., Kabuki

LOCUS SOLUS: GUY MADDIN ON INTERIOR SPACE, HAIR-DRYERS, AND ORANGE JELL-O

CONT. »

missing and I was sitting on the couch reassuring my parents that he would come back. And that was the last time I ever felt confident about predicting anything. There was this comfortable rug underneath me, and I remember how it just fell away when I found out he wasn’t coming back.

“And that was the final, important piece of the universe for me,” he laments. “There seemed to be these trap doors everywhere in my model of the universe — this place of great comfort, and more comfort, and more comfort, and great tracts of idle time. These secreted trap doors could open at anytime in your own home. And

that made the place even more exquisite.”

Like Proust and Bachelard before him, Maddin’s artistic communion with spirits long gone originates in the everyday objects and machines that share space with the living and the dead. From within the protection of the house, or rather from within its cavernous isolation, he continues to dream his way backward into the perfect womb of the past. **(Erik Morse)**

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Sat/3, 8:30 p.m., PFA



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FILM

Dark Matter

» REVIEW

There are many films about Asian immigrants and their cross-cultural experiences after they come to America in hope of a better future. But none of them are like *Dark Matter*, the feature debut of China-born and New York-based Chen Shi-zheng. Chen is an established opera actor and opera and theater director who left China for the United States in 1987 in search of artistic freedom. Although his innovative staging of the 19-hour-long Ming Dynasty-era play *The Peony Pavilion* (1999) received international critical acclaim, whether Chen found what he was looking for in the States is debatable — particularly if *Dark Matter* contains even the slightest hint of autobiography. Starring prominent Chinese actor Liu Ye (2006's *The Curse of the Golden Flower*) and the great Meryl Streep, *Dark Matter* is loosely based on a 1991 incident at Iowa University when a Chinese graduate student picked up a gun and started firing. Chen's tale about a Chinese PhD candidate at an American university whose initial enthusiasm gives way to frustration and helplessness when his professor turns against him for questioning his cosmology addresses many issues, including the claustrophobic world of academia and where goals and aspirations can lead if violently crushed — revealing how misleading the idea of the “American dream” can be. (Maria Komodore)

DARK MATTER opens Fri/2 in Bay Area theaters.

Film listings are edited by Cheryl Eddy. Reviewers are Heidi Atwal, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shama, and Matt Sussman. The film intern is Jennique Mason. For rep house showtimes, see Rep Clock, page 65. For first-run showtimes, see Movie Clock at [sfbg.com](http://sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

The 51st San Francisco International Film Festival runs through May 8. Venues are the Castro, 429 Castro, SF; Clay, 2261 Fillmore, SF; Kabuki, 1881 Post, SF; Kanbar Hall, Jewish Community Center, 3200 California, SF; Mezzanine, 444 Jessie, SF; and Pacific Film Archive, 2575 Bancroft, Berk. Tickets (most shows \$12.50) are available by calling (925) 866-9559 or at [www.sffs.org](http://www.sffs.org). For commentary, see “Highway 51,” page 57. All times p. m. unless otherwise noted.

WED/30

Castro “Founder’s Directing Award: Mike Leigh:” *Topsy Turvy* 7.

Kabuki *Picking Up the Pieces* 12:30. *Walt and El Grupo* 12:30. *Forbidden Lies* 12:45. *Ice People* 1:15. *Glass: A Portrait of Philip in Twelve Parts* 3. *Go Go Tales* 3:15. *Frozen* 3:30. “*The Human Kingdom*” (shorts program) 4. *The Toe Tactic* 5:45. *I Served the King of England* 6. *Secret* 6:15. *Time to Die* 6:30. *Flow: For Love of Water* 8:45. *Mataharis* 9. *Medicine for Melancholy* 9:15. *Traveling with Pets* 9:30.

PFA *Vasermil* 6:30. *Mock Up on Mu* 8:55.

THURS/1

Kabuki *Valse Sentimentale* 1:30. “*Generator*” (shorts program) 1:45. *1000 Journals* 3:15. *Time to Die* 3:30. *Huling Balyan Ng Buhi (Or the Woven Stories of the Other)* 4. *Under the Bombs* 4:45. *Stranded: I’ve Come from a Plane that Crashed*

on the Mountains 6. *Cochochi* 6:30. 10 + 4 6:45. *A Stray Girlfriend* 7:30. *Solitary Fragments* 9. *The English Surgeon* 9:15. *My Winnipeg* 9:30. *Barcelona (A Map)* 9:45.

Kanbar Hall “*Cloud Eye Control and Anna Oxygen*” (live performance) 8.

PFA *Ezra* 6:30. *A Girl Cut in Two* 8:45.

FRI/2

Castro “Peter J. Owens Award: Maria Bello:” *The Yellow Handkerchief* 7.

Clay *Mataharis* 1:15. *Glasses* 3:30. *Forbidden Lies* 6:30. *All is Forgiven* 9:30.

Kabuki *Cachao: Uno Más* 1:15. *Secret* 1:30. *Children of the Sun* 3:30. “*Alternate Geographies*” (shorts program) 3:45. *Frozen* 4. *La France* 4:15. *Umbrella* 5:30. *The English Surgeon* 6:15. *Still Life* 6:30. *Shadows in the Palace* 7. *Linger* 8:30. *In the City of Sylvia* 9. *The Art of Negative Thinking* 9:30. *Big Man Japan* 11.

PFA *Ballast* 6:30. *The Man from London* 8:50.

SAT/3

Clay *Mutum* 12:45. *The Aquarium* 3:30. *Valse Sentimentale* 6:30. *La Zona* 9:30.

Kabuki *Orz Boyz* 12:45. *Fauborg Tremé: The Untold Story of Black New Orleans* 1. *Recycle* 1:30. “*Dialogues: Bay Area Political Documentary: A Legacy With A Future?*” 3. *Linger* 3:30. *Under the Bombs* 3:45. “*Kanbar Award: Robert Towne:” Shampoo* 4. *Huling Blayan Ng Buhi (Or the Woven Stories of the Other)* 4. *Wonderful Town* 6. *Solitary Fragments* 6:30. *Secrecy* 6:45. *The Wackness* 7:30. *I Served the King of England* 9. *A Journey with Peter Sellars* 9:15. *Not by Chance* 9:30. *Timecrimes* 11.

PFA *Dust* 1. *Flower in the Pocket* 3. *The Secret of the Grain* 5. *My Winnipeg* 8:30.

SUN/4

Clay “State of Cinema Address: Kevin Kelly” 1. *All Is Forgiven* 3. *A Girl Cut in Two* 6. *Secret* 9.

Kabuki “*Stay Tooned, Kids!*” 10:15. *Up the*

CONTINUES ON PAGE 63 »

60 SAN FRANCISCO BAY GUARDIAN | APRIL 30 - MAY 6, 2008





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## SFIFF

CONT&gt;&gt;

Yangtze 12:30. Ballast 12:45. “Youth Media Mania” (shorts program) 12:45. Vasermil 1. The Judge and the General 3. Cochochi 3:15. La France 3:30. The Art of Negative Thinking 3:45. A Journey with Peter Sellars 5:45. Glasses 6. Calavera Highway 6:15. Wonderful Town 6:30. Generator 8:30. Forbidden Lies 8:45. Still Life 9. Sleep Dealer 9:15.

**PFA** Profit Motive and the Whispering Wind 2. Alexandra 6:15. A Stray Girlfriend 6:15. Medicine for Melancholy 8:15.

## MON/5

**Clay** Linger 3:15. Recycle 5:30. The Secret of the Grain 8.

**Kabuki** Ask Not 1. Water Lilies 1:30. La Zona 2. A Journey With Peter Sellars 3:15. The Aquarium 3:30. Flower in the Pocket 3:45. Shadows in the Palace 4:15. The Judge and the General 6. Dust 6:15. Not by Chance 6:30. Vasermil 6:45. Calcutta My Love 8:30. Operation Turquoise 8:45. Under the Bombs 9:15. Orz Boyz 9:30.

**PFA** Cochochi 6:30. Secrecy 8:55.

## TUES/6

**Clay** Orz Boys 3:45. La France 6:45. A Girl Cut in Two 9:30.

**Kabuki** The Man from London 3. Time to Die 3:15. Secrecy 3:30. Faubourg Tremé: The Untold Story of Black New Orleans 3:45. Up the Yangtze 5:45. Mutum 6:15. Operation Turquoise 6:30. The Aquarium 8:45. All Is Forgiven 9. Redbelt 9:15. Children of the Sun 9:30.

**Mezzanine** Evolution: The Musical! 7:30.

**PFA** The Judge and General 6:30. Still Life 8:45.

## OPENING

» **Dark Matter** See pick box. (1:30) *Lumiere, Shattuck.*

» **The Dhamma Brothers** Most accounts of modern-day US prisons note a relentless tension that ratchets up the possibility of violence breaking out at any time — between gangs, individuals, or prisoners and guards. Imagine if there was a means (short of simply doping ‘em up) to put inmates in a calmed mental space capable of transcending and indeed decreasing that toxic atmosphere? This new documentary (which echoes the revelations in 1997’s long-running Roxie fave *Doing Time, Doing Vipassana*) takes place at Alabama’s Donaldson Correctional Facility, a maximum security monolith considered one of the country’s worst. Most of the prisoners are lifers, many sentenced for murder. In the late 1990s its warden, discovering a study done in India’s penal system, invited two meditation instructors to hold a course for volunteering inmates. Vipassana is an ancient, rigorous discipline whose initial teaching requires 10 days of lengthy mentally and physically exhaustive sitting — plus a mandatory “honor silence” throughout. Shut in the gymnasium turned “little monastery,” the participants undergo a remarkable transformation that officials later admit made them much better inmates. A piece of unabashed advocacy, *The Dhamma Brothers* is inspiring, though not without its bitter pills — notably, when we learn the program was subsequently shut down by Christian forces who thought it would “turn [prisoners] into Buddhists.” Yeah, better that they kill each other than *that!* (1:16) *Red Vic, Smith Rafael.* (Harvey)

**Graduation** Set during those memorable last weeks of high school when our thoughts turn to passing finals, taping clever messages onto graduation caps, and spending time with felony-minded friends, *Graduation* delivers all the elements we’ve come to expect from our teen heist films — lies, deception, vengeance, passion, gunplay, and valedictorian speeches. Determined to find a way to pay for a parent’s cancer treatments, four longtime friends — Harvard-bound powerhouse Polly (Shannon Lucio); her boyfriend, Chauncey (Riley Smith); her silent admirer, Jackson (Chris Lowell); and Carl (Chris Marquette), the token Stooges fan and green-tressed anarchist of the gang — naturally turn to grand larceny, hatching a plot to rob the local bank. As luck would have it, there’s a genius at work among them, though this is not always reflected in the dialogue or overall storyline — kids probably shouldn’t try this at home. That admittedly soporific message, however, is happily absent from the film, which opts for a somewhat noir brand of morality that is reflected in what these burgeoning criminal masterminds learn about loyalty, life goals, and loaded weapons along the way. Added attractions include a job at the health insurance industry, a cameo by Huey Lewis under scruffy-bearded camouflage, and a sighting of *Tiger Beat*-ready Lowell (*Veronica Mars, Private Practice*) in his tighty-whiteys. (1:29) *Opera Plaza, Shattuck.* (Rapoport)

**Iron Man** Welcome, summer movie season. Welcome. (2:00) *Grand Lake, Marina, Orinda.*

**Made of Honor** Patrick Dempsey stars in a wedding-themed romantic comedy. Somebody, some-

where, is gonna eat this shit up. (1:41) *Presidio, Shattuck.*

**The Singing Revolution** Named after the nonviolent revolutionary movement that lead to Estonia’s independence in 1991, *The Singing Revolution* is a conventional yet interesting and informative documentary about a land that one rarely hears about. Combining archival footage and plenty of interviews with Estonians who fought for their right to self-determination during the 1980s and 1990s, the film reveals the complex history of a small country that, due to its strategic geographic location, has suffered numerous invasions and occupations. Concentrating on the injustices inflicted upon the nation by the USSR, *Revolution* suggests that singing was the primary force that kept people’s sense of culture alive and through which they expressed their desire to be free. Although at times oversentimental, patriotic, and nationalistic, the movie draws some interesting similarities between communism and Nazism, presenting passivity as a viable choice in situations where violence would typically seem inevitable. (1:36) *Lumiere.* (Komodore)

**Then She Found Me** On the brink of 40 and anxious to have a child, Brooklyn schoolteacher April (Helen Hunt) instead is informed by husband Ben (Matthew Broderick) that he “doesn’t want this life” — meaning their marriage, with or without kids. The next day, her ailing adoptive mother dies. While reeling from these developments she’s approached out of the blue by her biological mother Bernice (Bette Midler), a Manhattan talk show hostess who expects April to be thrilled at the reunion. Just when the latter is adjusting to this and commencing a romance with likewise newly divorced Frank (Colin Firth), she discovers breakup sex with the ex left her pregnant, forcing Ben back into her life. Hunt’s feature directing debut (she also co-adapted Elinor Lipman’s novel) deserves some credit for avoiding the more obvious warm and fuzzy romantic comedy tropes, even including one unexpected, very downbeat turn around the two-thirds point. But the movie is low-key in a morose rather than insightful way; meant to be “complicated,” the characters instead just feel sketchy. Hunt has won praise in some quarters for “bravely” coming off depressed and haggard here — but dour, anxious, and looking like she aerobices three hours for each small no-dressing salad consumed, she seems the same as usual to me. (1:40) *California, Embarcadero, Piedmont.* (Harvey)

**The War on Democracy** In this doc, award-winning journalist John Pilger explores the US role in Latin America’s backhanded politics, tracing the long history of self-serving puppet governments installed to preserve our way of life. Pilger gives voice to the last 50 years of struggle, as the “invisible” indigenous people that comprise the majority of these populations work to eradicate poverty and racism. The CIA agenda, which is so harshly stated as protecting US interests at all costs — resulting in the death and torture of thousands — proves that the US is a hindrance to democracy around the world. As the film notes, the rise of Venezuela’s Hugo Chávez through “true” democracy or overwhelming mass popularity in spite of American opposition offers hope that these ideals can be revived, that there is a chance for people to live in dignity apart from the corporate interests that battle for their countries’ resources daily. (1:34) *Roxie.* (Mason)

## ONGOING

**Baby Mama** This humorless comedy (a *Saturday Night Live* past-and-present production, written and directed by Michael McCullers and starring Tina Fey and Amy Poehler) provides a strange-counter part to 2007’s array of unplanned-pregnancy films, *Knocked Up, Waitress*, and *Junlo*. In contradiction to the heroines of those movies, *Baby Mama*’s protagonist Kate (Fey) isn’t caught up in any dilemmas about what to do with her unborn child — the source of torment for this single, 37-year-old successful businesswoman is that she *wants* to get pregnant. But, like *Knocked Up* and its ilk, *Baby Mama* reeks of conservatism for suggesting that a woman like Kate can’t find happiness until she’s experienced motherhood, no matter what that takes. The only vaguely entertaining elements in the film are the goofy supporting turns by Steve Martin and Sigourney Weaver. (1:36) *California, 1000 Van Ness, Presidio.* (Komodore)

» **The Band’s Visit** (1:29)

*Shattuck.*

» **The Bank Job** (1:50) *1000 Van Ness.*

» **Body of War** Veteran documentarian Ellen Spiro and famous first-timer Phil Donahue codirected this intimate portrait of just the kind of Iraq war consequence the White House, Fox News, etc. would prefer you didn’t notice. That would be the post-service life of Tomas Young, who signed up for service two days after Sept. 11, hoping to be sent to Afghanistan to “get the people who did this to us.” Instead he was eventually deployed to Iraq, where after just five days he was shot by sniper fire while in an unarmored Army vehicle. Paralyzed from the chest down and given desultory initial medical treatment (six weeks’

hospitalization, as opposed to the full year of resident therapy a similarly hurt Vietnam vet got a generation ago), he returns home to face myriad health complications and a teetering, ever-changing pile of daily meds. He also travels with his wife and mother to demonstrations, trying to bring attention to the human realities of a war turned quagmire that was entered into under the most specious justifications — as the film’s running thread of 2002 Bush and Congressional speeches remind us. This latter device grows overly repetitious, and Young isn’t the most articulate vet the directors could have found. But *Body of War* succeeds, often wrenchingly, at its principal goal of focusing our attention away from numbers and jingoism, and back toward the death and grave bodily harm that are any war’s bottom-line truth. (1:27) *Opera Plaza.* (Harvey)

**The Counterfeiters** (1:38) *Opera Plaza.*

**Deal** Deal must be one of the most boring films ever made. Burt Reynolds plays an old-school poker master named Tommy who, owing to a promise he made to his wife, hasn’t touched any cards in 20 years. Meanwhile, Alex (*The Reaper*’s Bret Harrison), a young Yale summa cum laude graduate who’s itching to get his hands on some high-stake poker fun. Naturally, upon meeting Alex, Tommy dives back into the game, betraying his vow in order to hand down all the secrets of winning to his eager apprentice. Things change when — surprise, surprise — the two find themselves competing against each other at the World Poker Tour. The only element that brings any spark to *Deal*’s endless juxtaposition of uninteresting poker games — completely meaningless to the uninitiated — is Jennifer Tilly, who has a tiny part as a hard-boiled poker femme. (1:40) *Opera Plaza, Shattuck.* (Komodore)

**Deception** The New York City of the thriller *Deception* is largely one long canyon of chilly glass office towers, and Ewan McGregor is pallid and drained of all charisma as Jonathan, a solitary, emotionally malnourished accountant hired by high-power firms to perform outside audits on the books. Subway doors closing and a backdrop of endless fluorescent-lit windows in other buildings set up with heavy symbolism the anonymity and disconnect Jonathan feels, a sense of being nowhere, knowing no one, and having nothing. When a stint in a law firm brings him into the orbit of the self-assured, smooth-talking Wyatt Bose (Hugh Jackman), he gains a new suit and access to more anonymity, in the form of a cell phone tree for no-strings, no-names sex in luxury hotel rooms with other power-suited Lower Manhattanites. Soon enough a mysterious blond (Michelle Williams) is on the other end of the line, and the double-crossing machinations begin — or rather, become perceptible even to our bespectacled pawn. Marcel Langenegger, a director of award-winning commercials making his first feature film, wants to sell *Deception* by planting the image of a Wall Street crawling with sleekly attractive, sex-hungry workaholics engaged in after-hours transactions. However, a soft-core montage of Jonathan getting an unsentimental education between the 600-thread-count sheets with a succession of Victoria’s Secret-model look-alikes proves insufficiently beguiling. The game and the moves are run-of-the-mill, the plot twists paint-by-numbers and scant at that. Williams is a luminous object of pursuit, but her character is half-heartedly assembled, while Jonathan never unflattens into the shape of someone you care enough to root for. (1:47) *1000 Van Ness, SF Centre.* (Rapoport)

**Dr. Seuss’ Horton Hears a Who!** (1:28) *1000 Van Ness.* (Atwal)

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**88 Minutes** (1:48) *1000 Van Ness.*

**Flawless** (1:45) *Opera Plaza.*

**The Forbidden Kingdom** (1:53) *Empire, Grand Lake, 1000 Van Ness, SF Centre.*

**Forgetting Sarah Marshall** The viral marketing campaign for *Forgetting Sarah Marshall* reads like a page ripped from a disgruntled teenager’s yearbook. Cryptic, billboard-sized scribbles of “I am SO over you Sarah Marshall” have conspicuously popped up in major cities nationwide; only after meeting emotionally infantile Peter Bretter (Jason Segel) do these too-clever-for-their-own-good ads make sense. Bretter is the jilted ex of Sarah Marshall (Kristen Bell), a starlet who leaves her pathetic composer boyfriend for British pop lothario Aldous Snow (Russell Brand). What do you do when the nation’s biggest TV-phenom dumps you? Go to Hawaii, of course, where — oh, happy surprise! — Marshall just happens to be vacationing with her new lover. What follows is a series of spiteful entanglements between the exes, quirky locals, and throwing another attractive wrench into the equation, Rachel Jansen (Mila Kunis), the hotel receptionist who takes a liking to weepy Bretter. This Apatow-produced raunchfest feels like a recycled turn from the usually on-point comedic team, deriving only scant laughs from bit

roles by Paul Rudd and Jonah Hill, along with the most full-frontal male nudity you’ll see in a film this year. Some things are most definitely better left obscure. (1:51) *Grand Lake, 1000 Van Ness, Orinda, Presidio, SF Centre.* (Atwal)

» **Harold and Kumar Escape from Guantanamo Bay** This sequel to 2004’s *Harold and Kumar Go to White Castle* — a puff-tastic DVD sensation — picks up immediately following the first film’s finale. Literally. When we first see our heroes, Harold (John Cho) is showering and dreaming of his moments-ago kiss with his Amsterdam-bound dream girl, and Kumar (Kal Penn) is shitting out a ton of tiny hamburgers. Fast-forward 10 minutes, and weed-related hijinks melded with a raging case of racial profiling (granted, “bong” does sound an awful lot like “bomb”) interrupt the boys’ planned European vacation — sending them instead to a certain Cuban prison, and into ever-more surreal adventures involving naked chicks, rednecks, the never-afraid-to-goof-on-himself Neil Patrick Harris, and a time-crunch subplot about Kumar’s ex-girlfriend, who once saved Kumar from total nerddom by introducing him to Mary Jane (cue: adorable flashback) but who’s now about to marry the ultimate douchebag.

CONTINUES ON PAGE 64 >>

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As before, Cho and Penn make an enormously appealing pair of regular-dudes-who-happen-to-be-minorities-and-like-to-smoke-the-weed-a-little-too-much. Even if you don't inhale, they're hard to resist. (1:42) *Grand Lake*, 1000 Van Ness, Presidio. (Eddy)

▶ **Hollywood Chinese** (1:29) Four Star.

▶ **In Bruges** (1:47) Oaks.

▶ **Jellyfish** Three women in Tel Aviv, loosely linked by a wedding they all attend (one's

the bride, one's a catering waitress, and one's a guest), navigate the often-confusing waters of life — sometimes literally, as each character feels a strong connection to the sea, which is easily accessed by the city's beaches. Codirectors Shira Geffen and Etgar Keret have a striking ability to capture the small triumphs and agonies of the everyday amid touches of magical realism, as when sad-eyed Batya (Sarah Adler) encounters a mysterious child who seems more like an ocean creature than a little girl. If Batya's story is *Jellyfish's* most compelling, there's not a wasted moment in this engaging, emotionally honest tale, which deals with themes of communication (particularly between mothers and daughters) as well as the need to adjust to unexpected changes,

be they getting dumped, breaking a leg, or finding an unlikely ally in a seemingly unfriendly employer. (1:29) *Opera Plaza*, *Shattuck*, *Smith Rafael*. (Eddy) **The Life before Her Eyes** Evan Rachel Wood is this generation's unofficial Queen of Teen Strife, what with her heavily-lined kohl lids and rebellious sexed-up grimace. In *The Life Before Her Eyes* Wood plays Diana, yet another iteration of her character in *Thirteen* — a young woman who smokes in the bathroom, sleeps with unsavory older men, but beneath the badass guise is soulful, intelligent, and can't stand to be called the class slut. Her BFF is Maureen (Eva Amurri), a good little churchgoer who serves as a sugary-sweet foil to Diana's *femme* Jim Stark. The girls' chipper after-school-special dynamic is violently interrupted when a fellow classmate goes on a shooting rampage, and it's at this pivotal moment that we fast-forward to Diana as an adult (Uma Thurman), a somber suburbanite whose vacant stare reflects years of residual trauma from the event.

Wearisome, incessant cutting between young and middle-aged Diana's life is one of its main flaws, and, as an added punch, the film revels in humdrum pacing and a melodramatic dupe of a conclusion that would make M. Night Shyamalan proud. Hello, Lifetime. (1:40) *Embarcadero*, *Shattuck*. (Atwal)

**Miss Pettigrew Lives For a Day** (1:51) Oaks. **My Blueberry Nights** (1:51) *California, Empire*, Four Star, *SF Centre*.

▶ **My Brother Is an Only Child** Cowritten (with director Daniele Luchetti) by Sandro Petraglia and Stefano Rulli of the fantastic *Best of Youth* (2003), the film shares that four-hour epic's ability to pare decades of roiling postwar Italian political history into an absorbing personal drama. Accio (Elio Germano) is the youngest child, perpetually at odds with everyone in his poor family. He is a natural contrarian and zealot — first as a divinity student too self-righteously pious even for the priests to bear, then as an avid member of

the Fascist Party. Those proclivities, not exactly fashionable in the story's 1960s and '70s setting, particularly exasperate Accio's brother Manrico (Riccardo Scamarcio, one of those Italian men who are so good-looking they almost constitute a traffic hazard), a charismatic born leader who becomes increasingly involved in the Communist Party and underground radical actions. The siblings have something else in common, namely a Jones for Manrico's upper-class girlfriend Francesca (Diane Fleri). *My Brother* has been compared to Italian leftist classics like Marco Bellocchio's *Fist in His Pocket* (1965) and Bernardo Bertolucci's *Before the Revolution* (1964), no doubt largely because its manically malcontent protagonist — an indelible performance by Germano — and almost too-hyperactive imagery echo their restless intellectual agitprop. Fortunately, this is too warmly human a drama to share those films' Godardian paternity. (1:48) *Lumiere*, *Shattuck*, *Smith Rafael*. (Harvey)

**Nim's Island** (1:35) 1000 Van Ness, *Orinda*. **Off the Grid: Life on the Mesa** (1:10) *Roxie*.

▶ **Priceless** Irène (Audrey Tatou) is an old-fashioned if aggressively young-bodied gold digger, plying her charms along the French Riviera's four-star resorts in return for a luxuriant (if unreliable) lifestyle and high-ticket gifts. Out of sorts with her current benefactor (Vernon Dobtcheff), she mistakes hotel employee Jean (Gad Elmaleh) for a sugar daddy mercifully closer to her own age, leading to a night of drunken amour. Realizing the error later on, she's furious — but reluctantly attracted, while Jean is smitten. Their fates continue to intersect as she pursues new patrons and he stumbles into one of his own (Marie-Christine Adam as a Lauren Bacall-like glamorous widow). In the end, Pierre Salvadori's film concludes — major spoiler! — that money can't buy you love. Scratch the glittering surface and there's not a whole lot to root for: Irène is a mercenary materialist and Jean "loves" her cuz ... er, she's just so hot. But one should look for depth here only in relation to today's generally crap-shallow United States romantic comedies. *Priceless* is no arthouse flick but a very glossy mainstream star vehicle (for an enjoyably un-*Amelie* Tatou and a soulful-eyed, very winning Morocco-born Elmaleh) that just happens to be French. It's big, brash, satisfying, reasonably intelligent, and will no doubt soon get a diminished-returns Hollywood remake starring somebodies like Jessica Alba and Steve Carell. (1:42) *Embarcadero*, *Shattuck*. (Harvey)

**Prom Night** (1:28) 1000 Van Ness.

**Shine a Light** (2:02) *Metreon*, *Shattuck*.

**Street Kings** (1:49) 1000 Van Ness, *SF Centre*.

**21** (1:58) 1000 Van Ness, *Shattuck*.

**Under the Same Moon** (1:59) Four Star, *Shattuck*.

▶ **The Visitor** When successful actors turn to directing, you can often gauge how long they've been immersed in fiction by the degrees of condescension and cliché in their movies. Ethan Hawke is an unfortunate recent example. I'd say John Cassavetes is the classic one ... but then people would hunt me down and kill me. Tom McCarthy isn't as famous an actor, despite working steadily (on *Boston Public*, *The Wire*, and several George Clooney movies) for a decade. This low profile may be an asset: while his 2003 writing-directorial debut, *The Station Agent*, sounded too precious, it turned out to be wonderful. McCarthy's directorial follow-up, *The Visitor*, isn't as successful. Still, it's an unforced, gracefully crafted, emotionally rewarding (to a point) miniature that suggests he has a reliable second career option. Walter Vale (Richard Jenkins) is a dour Ivy League professor dwelling in a Connecticut house too big for anyone who has such a shrunken soul. His department forces him to deliver a paper at a New York University-sponsored conference, and thus he reenters, for the first time in years, his Manhattan apartment. Walter is surprised to discover Senegalese émigré Zinab (Danai Gurira) in his bathtub; her screams nearly bring Walter a beat-down from Syrian boyfriend Tarek (Haaz Sleiman). It's sorted out that a scam artist has rented Walter's prime piece of real estate to the couple in his absence, and Walter eventually invites them to stay. Then he starts to enjoy their company, or at least that of Tarek, a percussionist with an ingratiating personality who starts teaching him how to drum. It's all good — until the NYPD profiles Tarek one night and he's thrown into a windowless correctional facility, with deportation imminent. *The Visitor* is beautifully acted and admirably sculpted. But in the last laps, McCarthy has Walter deliver a big speech to low-level governmental authorities, complete with an ironic fade-out on Old Glory. This movie is a respectable follow-up to *The Station Agent*. But its suit-finds-groove response to globalization and deportation ultimately feels like a formula McCarthy should have already seen beyond. (1:58) *Albany*, *Embarcadero*, *Piedmont*. (Harvey)

**Where in the World Is Osama Bin Laden?** (1:33) 1000 Van Ness.

▶ **Young @ Heart** (1:48) *Albany*, *Bridge*, *SF Centre*, *Smith Rafael*. **SFBG**



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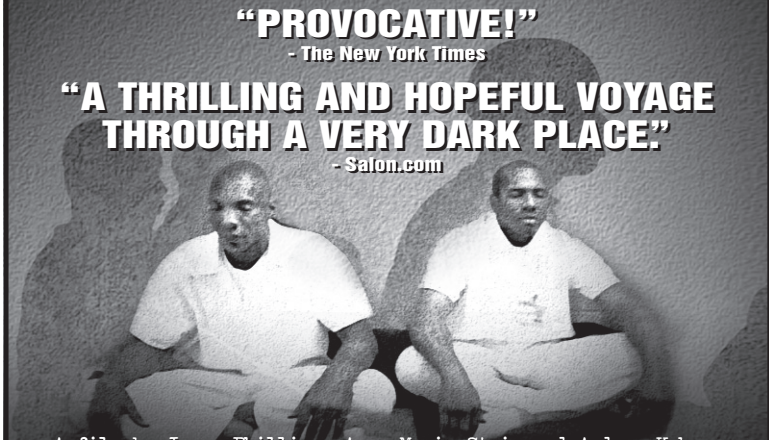
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> shared housing

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Ink Well by Ben Tausig

"Straight A's" 4 30 08

1		2	3	4		5	6	7	8		9	10	11	12	13
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54							55				56		57		
58				59	60				61		62			63	
64							65						66		
67							68						69		
70							71						72		

Across

1. "Should that be the case ..."  
5. Live, perhaps  
9. Fesses up  
14. Skedaddles  
15. Where Samson slew the Philistines  
16. The Indian, for one  
17. Brought an ancient Chinese dynasty together?  
19. Coin with Cyrillic lettering  
20. Fizzy prefix  
21. Enjoy, as the rewards  
22. Not live  
23. Treaty negotiated by Pres. Clinton  
25. It may be silken or firm  
27. Tribal land, informally, with "the"  
28. One goes on your record  
30. Device for having an I.M. conversation?  
33. "Mr. Roboto" band  
34. Vehicle with runners  
36. Church engagement announcement  
37. \_\_\_\_ Ninja.com (satirical online advice column)  
39. Author Jennifer with "The Keep"  
41. "USA!" e.g.  
44. Like some modern concept cars  
46. Parliament opposition?  
50. Flower wreath with rotten petals, say?  
52. U.S. state capital with fewer than 15,000 residents  
54. Batting title stat  
55. Fashion monthly  
57. Little bits  
58. Consumes conspicuously?  
61. Noted film captive Fay  
63. Jane and Joe  
64. Toyota vehicle replaced by the Echo  
65. "A half dozen eggs, per favore?"  
67. Input  
68. Sam Adams products  
69. "Let's go already!"  
70. Had the button, in poker  
71. "Or \_\_\_\_ what?"  
72. Tanqueray and Beefeater, e.g.

Down

1. Iggy Pop band, before the Stooges  
2. Painting or sculpture  
3. Wok dish  
4. Düsseldorf direction  
5. Ye \_\_\_\_ Shoppe  
6. Not yet used to  
7. Noted Iraq war critic who recently visited the White House  
8. Number for the 2011 Puppy Bowl  
9. Not sure what to do

10. \_\_\_\_ above  
11. Bygone Chrysler  
12. John Cho's co-star in "Harold & Kumar Escape from Guantanamo Bay"  
13. Elicits a blessing, perhaps  
18. Periods  
22. Magazine in which Arnold Schwarzenegger discussed having an orgy with other bodybuilders  
24. Molly Ivins and George Bush, for two  
26. DHL competitor  
29. "For shame!"  
31. Rollers' org.  
32. Yearn  
35. Unsigned musician's pursuit  
38. Pen  
40. Rip off, politically incorrectly  
41. Like the hands of a praying person, often  
42. Carpooler's reward  
43. Masters locale  
45. "There Will Be Blood" site  
47. Paper tiger, perhaps  
48. "Crying" singer  
49. Abates  
51. Longtime CBS head Moonves  
53. Pastoral poem  
56. People with longhouses, once  
59. Cinema spool  
60. USB or FireWire plug-in spot  
62. Church niche  
65. Freelancer's enc.  
66. Hosp. readout

Last week's solution

B	O	R	O	S		A	R	T		J	D	A	T	E
A	V	E	R	T		S	E	A		A	M	E	R	E
D	E	S	E	R	T	K	I	T		I	X	N	A	Y
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D	E	C	A	F			S	O	N		R	U	S	E

Call (330) 328-3264 for free hints to this week's puzzle

double team psychic dream

APRIL 30-MAY 6

ARIES

March 21-April 19

Get off your ass and make yourself worthy of your reputation as pioneer of the zodiac. Hurl yourself into your environment. Dare to do something wildly different. Just make sure you're focusing your powerful autonomy and passion on something that feels emotionally correct as well as creatively inspiring.

TAURUS

April 20-May 20

You're on a useless mental roller coaster this week, speeding around in big loopy circles. You could be using all this formidable energy to come to terms with everything in your life that isn't as you think it should be, but instead you're freaking out. Strive for a better balance.

GEMINI

May 21-June 21

It will feel super sucky that you're not in full control of your life. But it's through these feelings of frustration that you'll encounter a fantastic opportunity. Take a look at what you do have control over and get in shape so you can take a chance on the great unknown.

CANCER

June 22-July 22

The cat's out of the bag: you're one hell of an emotional sign, and the whole zodiac knows it. But you're no blubbering mess of leaky, weepy feelings. The very essence of your personal integrity resides in your powerful sentiments. Spend this week getting centered.

LEO

July 23-Aug. 22

The key to having awesome boundaries, Leo, is being self-aware enough to know what you can responsibly do and what you want for yourself. Then you have to communicate what you've come up with to the people in your life. It sounds like a tall order, but you're more than capable.

VIRGO

Aug. 23-Sept. 22

You're such a perfectionist! Right now you have a perfect understanding of where you're at, and are feeling perfectly internally strong. So why, oh why, are you such a nervous Nellie? Push your comfort level, even if you risk imperfection.

LIBRA

Sept. 23-Oct. 22

Life is slowing down this week so you can catch a breath, Libra. Get centered and figure out what you want for your swiftly approaching future. Aim high, but don't make any moves right now. You're still in a period of internal transformation, and your needs aren't set yet.

SCORPIO

Oct. 23-Nov. 21

We want you to meditate on the concept of selfishness vs. the idea of taking what is rightfully yours. You're rationalizing some greedy impulses in some spheres this week, while you're not sticking up for yourself in others. Proceed with humility and trust — but do proceed!

SAGITTARIUS

Nov. 22-Dec. 21

Your task this week is going to stress you out, but we urge you to rise to the occasion. You have to get clear about where you're at — a job that's bound to feel overwhelming. But you can do it. Once you've gotten some clarity, resist the urge to make sweeping changes. Just sit with it.

CAPRICORN

Dec. 22-Jan. 19

You look like you've just had a revelation! We're happy for you because it was a truth you needed to understand. But *you're* not happy for you. You're spinning out about what action to take, freaking out about greater meanings, and generally losing it. Chill out and let the dust settle — then make a plan.

AQUARIUS

Jan. 20-Feb. 18

You speedy darlings love to be moving a mile a minute, and this week we see plenty of activity happening for your delight. Sink some of that energy into others, but aim to stay balanced and keep your ego on a leash, particularly if stuff doesn't go down the way you hope it will.

PISCES

Feb. 19-March 20

Your life is in the midst of a big change. It's crucial to be grounded enough to take things step by step while building a solid plan of action. Beware of getting stuck in fear or going along with things that don't honestly work for you. **SFBG**

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at [lovedoubleteam@hotmail.com](mailto:lovedoubleteam@hotmail.com).



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# Taking the lead

By Andrea Nemerson  
> andrea@altsexcolumn.com

## Dear Andrea:

I am a 21-year-old college student and am looking for boys about my age to have sex with. But whenever I approach one, I end the conversation with absolutely no idea if he is interested. The signals are so mixed, they cancel each other out. A lot of the time, a boy will avoid eye contact, keeping his arms folded and swallowing a lot, then ask if I'd like to get coffee sometime. If I do something extremely forward, like touch his arm and leer, it's like I pulled out a gun. I've had boys run away from me before.

I tend to be attracted to guys who are shy, ectomorphic, and slightly younger than I am. I'm not a huge S-M fan, although I am aggressive. I hesitate to call myself sexually dominant, though, because my last boyfriend was so submissive he wouldn't exert any kind of effort. I got really bored and frustrated with always having to do the work.

I tried the whole alcohol thing, but hated feeling drunk. It made me even more depressed, and talking to guys is not a problem for me, sober or not. I've tried going places where other people were drinking, but the problems persist. I take a lot of film classes (which is where I meet most of these kids) and have no problem approaching them, but the dynamic remains the same. Should I find some other type of boy? Go out with someone I find unsexy? Be more assertive? Be less assertive? What?

Love,  
No Action

## Dear No-A:

Be less Vulcan, perhaps? There is something a little chilling in your approach ("I am looking for boys about my age to have sex with"), something that falls somewhere between the robotic and the predatory that your targets may be picking up on. Is sex really all you're interested in? I ask because despite their reputation for happily sticking it into anything with a concavity capable of receiving it, even very young men often prefer some human interaction with their nookie. Shocking, but true.

To be fair, one needn't have pointed ears and a dispassionate air to have a hard time judging whether a would-be partner is interested. In general, the best judges of others' interest are straight women and gay men, with lesbians and straight guys often professing an utter inability to read signals, no matter how loudly broadcast or animatedly mimed. To some extent it may correlate inversely with willingness to make the first move. Straight women, who are used

to being approached, develop the necessary radar. Straight men, who must usually do the heavy lifting, don't. You, as a habitual first-approacher, wouldn't have developed yours much either.

If you often get a delayed but gratifying "Um, coffee?" in response to your no-grabbing, no-leering approach (my preference for you, in case you missed that part), then I fail to see the problem. You may not be able to predict whether you will get a bite during the bait-dangling phase, but what of it? Anything is preferable, surely, to kissing the boys and making them cry.

If you want to learn something, though, try paying attention to any emerging patterns: how do the guys who eventually mumble something about coffee act compared to those who run away? The kind of guys you like are never going to thrust out a beefy arm, give you a hearty handshake, and ask you back to their place for some truly epic boinking — but guys like that can be tools. So if you like the shy, mumbly dudes, you must learn to appreciate them in all their mumbly glory. Cultivate a little Zen. Be the mumbly guy.

I do have one more question for you though, if you don't mind: do any of the coffee-offers ever come back for seconds? (And I don't mean refills.) Do you want them to? If not, OK, you're a little too efficient for me, but I don't have a problem with single-minded female sex-seekers, provided everybody's happy. If you'd like to see them again, though, you might consider spending more of your time pondering that question and less on trying to second-guess the college boys, who likely don't even *have* a reason for their behavior and are just doing whatever they can manage with their immature social skills and fully-formed, if underinformed, sex drives.

I also feel the need to point out, in defense of submissives everywhere, that being *passive* should not be equated with being *submissive*. Passivity is annoying; submission is hot. Since you are not into S-M, you probably want to avoid such terms lest you find yourself in situations that are not at all what you had in mind.

Love,  
Andrea

*Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.*

adult

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### SPARKS FLY

SWF, 54, 5'4", fit, attractive, energetic, brown/blue, enjoys movies, dining, hiking, camping, fairs and museums, seeking a fun, adventurous gentleman, 45-68, to share life, are you the one? **☎197581**

### LEAVES ARE FALLING

Attractive, slim, fun-loving, mid-60s, N/S, likes children, animals, movies, dinners, music, gardening, mountains, beaches. Seeking kind, trusting SWCM, 51-69, for companionship, LTR. **☎547885**

### FRIENDSHIP AND FUN

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### SCORPIO

SWF, 56, swedish decent, enjoys billiards, water skiing and Harley's, seeking a SM, 30-65, fun-loving, honest, sincere, give me a call. **☎247003**

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### GIVE ME A CALL

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## > men seeking women

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SWM, 38, 6', 190lbs, wavy, blonish hair, moustache, goatee, medium to muscular build, easy to get along with, kinky, passionate, erotic, seeks females who would like to get together for some no strings attached adult fun. Satisfaction guaranteed. **☎273801**

### ARE WE A MATCH?

SM, 25, 6'5", 275lbs, short black/brown, H/W proportionate, N/S, no children, Native American, looking for humorous SF, 21-33, with good personality. **☎272019**

### WHATEVER HAPPENS

SWM, 37, N/S, no children, looking for a female, 18-50, who wants some good, quality company. **☎272256**

### ARE YOU THE ONE?

SBM, 40, 5'10", brown/brown, very handsome, looking for a SB/AF, 29-35, for friendship or more. Call, let's talk! **☎272601**

### WORTH THE WAIT

SHM, 28, looking for a beautiful, friendly woman, 22-40. I enjoy movies, exercise, and more. **☎273365**

### COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, ISO nice looking, charming female, 60s/70s, for quality time and more. **☎462878**

### 1980'S METALHEAD

SWM, 35, smoker, seeks SB/HF, 35-52, for LTR. I love football, walks on the beach, time at home, nd of course 80s metal! **☎269334**

### SEEKING FRIEND

Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! **☎202389**

### LOOKING FOR NEW FRIENDS

SWM, 60, 170lbs, 5'8", looking for soul-mate to explore a possible future together, with love, respect and affection as the building blocks. **☎247258**

### DINNER EXCHANGE

Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. **☎882926**

## > men seeking men

### HERE FOR YOU

GWM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. **☎274431**

### LET'S HANG OUT

SHM, 55, hairstylist, looking for a SM, 40-55, who likes walks in the park, beaches, camping. Friendship, possible relationship. **☎271878**

### LET'S HAVE FUN!

SWM, 31, HIV+, marriage-minded, smoker, seeks WM, 18-27, kids ok, for friendship or more. I enjoy amusement parks, pizza at home, beaches. **☎272613**

### ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **☎778621**

### FREE MESSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **☎860940**

### NAKED FANTASIES?

Strip search? Photography? Strip poker? Or you name it! WM, 45, slender body, straight-acting, looking for the same, under 45, for safe role play fun. **☎891177**

### HORNY GUY HAS A NEED...

To suck a big one. I'll do it your way. Make me your slave. All calls answered. **☎753249**

### GREAT HEAD FOR MARRIED...

straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. **☎754037**

### FOREIGN, NON-WHITE

Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. **☎753256**

### OLDER BI-MALE

A very discreet bi-male, 60, seeking bi-curious asian/oriental males, 18-60. Leave message with first name and phone number, and I'll get back to you as soon as possible. **☎191269**

## > women seeking women

### GREAT PERSONALITY

Very attractive, feminine GBF, 25, 5', 130lbs, long black/brown, takes pride in my appearance, honest, down-to-earth stable, educated, secure, has a dog, would like to meet an attractive butch woman with the same qualities, who is a real, honest woman. **☎274307**

### WAS OUT, JUST NOT LOOKING

Direct GHF, 40, 5', masculine, enjoys movies, shopping, walks, family gatherings, and holding hands. Seeking GHF, 27-35, feminine, HPWT, who knows how to cook Latin food, for possible marriage **☎178820**

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### GIVE ME A CALL

SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. **☎251637**

## > three's company

### DARK CRAVINGS?

Share your wife with me. Well-endowed black master, ISO married ladies with a bit of kink in them, who are fit and attractive, nasty and lustful,, to share lots of adult fun times. **☎253133**

### LOAN ME YOUR WIFE!

Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. **☎248085**

### MIXED HOT SEXY COUPLE

Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. **☎753064**

### NICE ITALIAN GUY

Single Italian guy, 56, straight, clean and sober, looking for a clean, sober BI couple for fun times. **☎267630**

### CURIOUS & EXPERIENCED

Bi curious WM, 40, 5'11" seeks couple any age for man on man action while the lady watches and masterbates. Older women are a plus. **☎268809**

## > tv/ts

### FUN TIMES

SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TS's, for good times and more. **☎251435**

## > friends/activities

### EXPLORING, HEALING 2GETHER

SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. **☎228078**

### LET'S DO OPRAH

Are you disabled and treated disrespectfully because of it? Me too! Want to talk about it? Give me a call. Lets get together, anyone? **☎182266**

### CALLING MUSIC LOVERS

My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. **☎996276**

### LOOKING FOR OPTIMISM

Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. **☎135477**

### EROTIC COMPUTER

Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. **☎802472**

## > kinksters

### R U A BORED HOUSEWIFE...

looking for some afternooon fun? I'm a married WM,55, 6'3", 220lbs, brown/blue, open-minded and willing, looking for the same thing. Call me and let's see what happens. **☎244985**

### WANT SOME FUN & PLEASURE

Straight, fun, attractive and fit couple seeks couple or straight man for adventure. He: wants to watch her being pleased and to fulfill her fantasy. She: wants to share herself for him and to fulfill his. Serious responses only, D/D-free. **☎247716**



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## EXPLORE SF

## Readers' Photo Contest

The Guardian is creating a fresh, cheeky, savvy new insiders' guide to San Francisco...and we need your help! Submit your digital photos depicting any or all of the following categories to [promos@sfbg.com](mailto:promos@sfbg.com) (subject line: EXPLORE SF PICS):

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The winning photos in each category will be included in Explore SF, hitting the streets on May 28, 2008! Make sure you include your name, mailing address and short description of your photograph(s). Each winner will receive a pair of tickets to STEVE SILVER'S BEACH BLANKET BABYLON, the nation's longest running musical revue!



Deadline for entry is May 14, 2008. All image files must be JPGs or GIFs, at least 200dpi, attachment size not to exceed 3MB.

photo: Riley Maniapat